FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

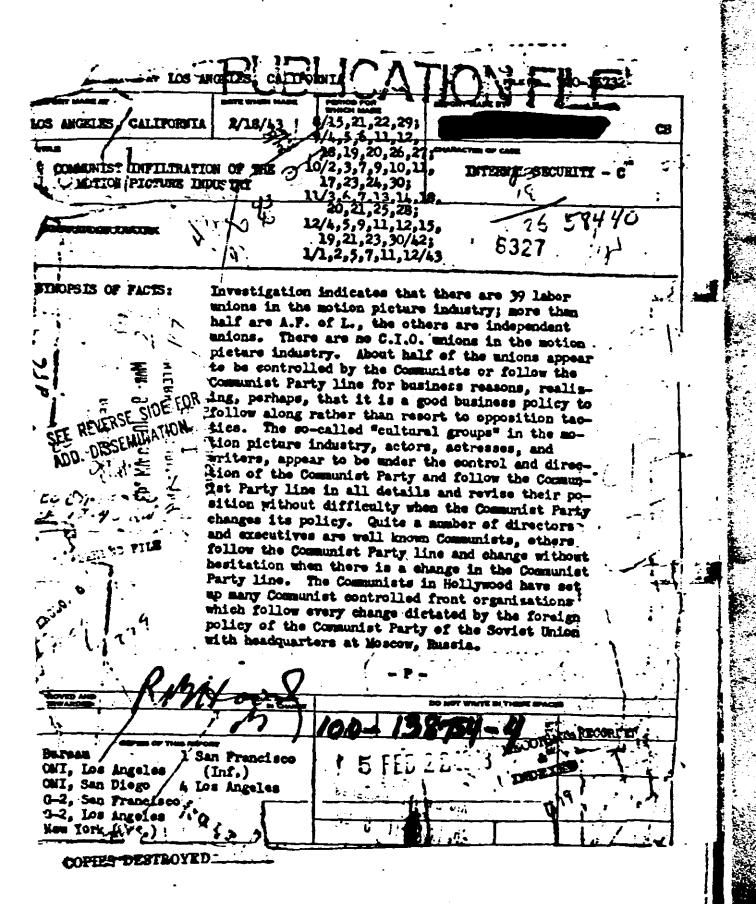
FILE NUMBER: 100-138754

SERIAL:4

PART: 1 OF 15



FEDERAL BUREAU OF INVESTIGATION



一个时间,我们就是我们的时候,我们就是我们的时候,我们就是我们的人,我们就是我们的人,我们就是我们的人,我们就是我们的人,我们就是我们的人,我们就会没有一个人, 第一个人,我们就是我们的人,我们就是我们的人,我们就是我们的人,我们就是我们的人,我们就是我们的人,我们就是我们的人,我们就是我们的人,我们就是我们的人,我们就

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Photostatic copy of portion of the proceedings of the I.A.T.S.E. convention at Louisville, Ky., June 3-6, 1940 - Pages I to 12, inclusive.

Exhibit II

Photostatic copy of portlen of the proceedings of the I.P.T.S.E convention at Cleveland, Ohio, June 6 to 9, 1938 — Pages 1 to 10 inclusive.

Exhibit III

Page I is photographic copy of Page 31 of the May, 1941 issue of "The Clipper", which is headed "In Defense of Culture" and is a call of the League of American Writers to the "American Writers Congress", June 6 to 8, 1981 at New York City.

Page (is a photographic copy of Page 3 of the August 1941 issue of "The Ulipper"/which is headed " A communication to All Writers From The League of American Writers."

RE: COMMUNIST INFLITRATION OF THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY — C

L.A. File 100-15732

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STATE OF THE PARTY.

REFERENCE:

Letters from the Bureau, August 14, 1942 and November 9, 1942.

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DETAILS:

AT LOS ANGELES, CALIFORNIA:

The Bureau instructed that a comprehensive report be prepared indicating the Communist infiltration and possible control of the motion picture industry. It was suggested that the report cover the activities of the Communists in the field of labor organisations, showing the extent to which the Communist Party has gained control and direction of the activities of that section of the skilled, unskilled and technical workers in the Hollywood studios. It has been found in this field that there are thirty-nine separate labor organizations which operate as bargaining agencies for their individual groupe, with approximately 20,000 members.

The first portion of this report deals with labor organisations and groups, while the second main portion of this report deals with the activities of the Communists among the writers, actors, actresses, executives, directors, and the so-called intellectuals in general.

While both of these groups have been subject to Communist penetration, and while the methods of penetration have not been the same, it being necessary to approach the working man from a different angle than the intellectual, nevertheless both groups form a part of a broad campaign to influence the motion picture industry as a whole, and the binding and directing force is clearly traceable to the activity of the Communist Party.

It has been found that the Communist activities in the motion picture industry are not in any sense local but on the contrary they form a part of a gigantic world-wide conspiracy of control which has its origin and direction in the Communist Party of the Soviet Union.

It has been observed that the activities, whether they be in the Communist controlled labor unions, the Communist controlled sultural groups, or the Communist front organizations under Communist control, follow every change dictated by the foreign policy of the Communist Party of the Soviet Union.

In each instance when the Communist International, which has its headquarters in Moscow, Russia, sets up a policy to be followed by the Communist Parties throughout the world, these Communist groups in Hellywood have followed "The Communist Party Line".

CONFIDENTIAL

For example, from August, 1935, when Gorell Districts in the Seventh World Congress of the Communist International, held in Mascow, Enssia, laid down the formula for what was called "The Popular Front", up to the time of the signing of the pact between HITIER and STALIN on August 23, 1939, every Communist controlled organization in Hollywood labor unions, cultural groups and front organizations followed that policy. On August 23, 1939 the non-aggressive pact between HITIER and STALIN was announced to the world, within a period of sixty days these same Hollywood organizations completely reversed their position and began advocating isolation, opposition to the lend-lease policy, and called the war an imperialist war ()

Again on June 22, 1941 when HITLER attacked Russia and the Communist Party line was changed, these same groups changed likewise and are now for all-out prosecution of the war and pretend to be bending every effort to defeat HITLER in accordance with the announced Communist Party line.

NATIONAL COMMITTEE, COMMUNIST PARTY, U.S.A., NEW YORK CITY, RETAINS ITS SPECIAL JURISDICTION OVER HOLLYWOOD CULTURAL GROUPS FOR PURPOSE OF PREVENTING EXPOSURE

Source A has stated that as far back as 1934 the Communist Party began to lay plans to utilize Hollywood and the motion picture industry for the Communist cause, but it was not until the fall of 1936 that a full realisation of this possibility was reached. On November 13 and 14, 1936, there was held in San Francisco a conference of writers from all over the United States. It was called the Mestern Writers Congress. The call for this congress was issued by HARRY CARLISIE, an important functionary of the Communist Party in California at the time. He had been centering his activities in the Hollywood section. CARLISIE was a member of the National Council of the League of American Writers which was organized in the spring of 1935 in New York City. This national council was affiliated with the international Union of Revolutionary Writers where headquarters were in Hoscow, Bussia. CARLISIE had also been national organizer of the JOHN REED CLUB, a Communist group which preceded the formation of the League of American Writers.

Representing the Central Committee of the Communist Party at this congress were VICTOR J. JEROME and MICHAEL COLD. JEROME was a member of the Central Committee of the Communist Party, and GOID is the well known Communist writer on the staff of the "Daily Worker", the official paper of the Communist Party in America, located in New York City.

Writers and personages from, or connected with, Hellywood, attended this conference as delegates, and were:

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DOROTHY PARKER, a Hollywood screen writer.

VIOLA HROTHERS SHORE, Hollywood screen writer.

DONALD OCDEN STEWART, Hollywood screen writer.

ELLA MAE WINTER, Hollywood screen writer, magazine writer, widow of LINCOLN STEFFENS, and at present wife of DONALD OCDEN STEWART.

CERAID STRANG, Hollywood screen writer.
CLARA WEATHERWAX, Hollywood screen writer.
UPTON SINCLAIR, author and screen writer.
JOHN STEINBECK, writer.

CAREY MCHILLIAMS, writer and lawyer who was Commissioner of
Housing and Immigration of the State of California during the Governor OISON administration
MICHAEL QUIN (PAUL RYAN), columnist of the "People's World, the

MICHAEL QUIN (PAUL RYAN), columnist of the "People's World, the official Communist publication on the west coast.

It was at this congress that the possibilities of the motion picture industry as a field for Communism were brought to the attention of the Central Committee of the Communist Party with striking force.

Source B furnished to the Los Angeles Bureau Office a letter received from the WESTERN WRITERS CONCRESS, Room 214, 604 Montgomery Street, San Francisco, California, dated January 27, 1937, signed by HARRI CARLISIE, Executive Secretary, on which appeared a list of the sponsors of this congress. This list is as follows:

LINCOLN STEFFENS LOUIS ADAMIC JOHN R. ADAMS GEORGE P. ADAMS HENRY G. ALSBERG HOWARD BAKER BETTY BALLANTINE JOHN BARRY ERNEST SUTHERLAND BATES CHARLES BONNER B. A. BOTKIN JOHN H. BRADLEY, JR. CALVIN BRIDGES JOHN/BRICHT ARTHUR ERODEUR GILBERT BROWN H. C. BROWN R. L. BURGESS

WITTER BYNNER JAMES CALDWELL HARRY CARLISLE OLIVER CARLSON ARTHUR CAYLOR HAAKON CHEVALIER HUMPHREY COBB , HOWARD MCKINLEY CORNING CLARKSON CRANK H. L. DAVIS HAROLD EBY GARLAND ETHKL GUISEPPE FACCI HARVEY FERGUSSON SARA BARD FIELD HILDEGARDE FLANNER MARTIN FLAVIN MIRIAM ALLEN de FORD

CONFIDENTIAL

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ALPRED FRANKENSTEIN KISA GIDLOW MICHAEL COID DAVID GROWKOWSKY JOSEPH HARRISON ADA HASTINGS HEDGES HOWARD HILL CHARLES HILTON JAMES HOPPER HELEN HOYT FLORENCE BEAN JAMES ALEXANDER KAUN HERBERT KIEIN ROBIN LAMPSON PROF. B. H. LEHMAN JANET LEWIS MARKI DODGE LUHAN DR. LILLIAN J. MARTIN REDFERN MASON EDWIN JUSTUS MAYER CAREY MCWILLIAMS ALEXANDER MEIKLEJOHN SKIDEN MENKFES H. G. MERRIAM LOREN MILLER MAY MILLER FULLER MOOD RICHARD NEUBERGER ALBERT M. OTTENHEIMER LANCASTER POLLARD LAWRENCE CLARK POWELL MICHAEL QUIN

PETER QUINCE EDWARD RADENZEL KENNETH RESCROTH HAROLD SALEMSON WILLIAM SAROYAN GEORGE SHAFTELL IRMIN SHAW. VIOLA BROTHERS SHORE UPTON SINCLAIR TESS SLESINGER PAUL JORDAN SMITH JOHN STEINBECK IRVING STONE ROBERT TASKER LLOYD THOMPSON ANTHONY M. TURANO ETHEL TURNER FRANKLIN WALKER CLARA WEATHERWAX MARIE de L. WELCH GEORGE WEST NATHANIEL WEST T. K. WHIPPIK ROBERT WHITAKER LESLIE T. WHITE STEWART EDWARD WHITE ALBERT RHYS WILLIAMS GEORGE WILSON ELLA WINTER SOPHUS KELTH WINTER CHARLES ERSKINE SCOTT WOOD BERTHOLD VIERTEL JAKE ZEITLIN

As a result of the WESTERN WRITERS CONGRESS, Source C / (L) has stated that early in 1937, VICTOR J. JEROME was sent to Hollywood to direct the activities of the Communist Party in the motion picture industry (1)

After his arrival here a decision was made that owing to the importance of Hollywood and the prominence of those personages, acters, actresses, writers, directors and others who were drifting over into the Communist Party and the various front organizations, it would be necessary to separate the Hollywood activities of the Party from all connection with District No. 13 of the Communist Party and place it directly under the jurisdiction and supervision of the Central Committee of the Communist Party in New York City. This arrangement applied only to those units of the Party which

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were composed of prominent actors, actresses, writers, directors, and executives. It did not apply to rank and file Communists who were members of labor unions $(\mathcal{N}_{\mathcal{N}})$

This decision was carried out and from that time on the Hollywood cultural faction was completely independent and had no official connection with the local management of the Communist Party. (U)

To further protect the Hollywood luminaries who were then flocking into the Communist orbit in such numbers, directives were issued that all party membership books were to be destroyed and all documentary evidence of every kind was also to be destroyed.

In addition to the foregoing precautions, all units to which personages belonged were made "closed units". A "closed unit" is one which retains the same membership continuously, taking in no new members, thus preventing a leak.

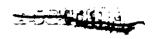
Members of these units, when paying their dues to the party, merely bought the required dues stamps and then destroyed them.

Source D furnished to Agent a copy of a "strictly confidential" report dated January 22, 1934 which was prepared by a party who had been a member of the Communist Party and who may have been a member of the Communist Party at the time the report was made. This report was made for the "Association of Motion Picture Producers, Inc." and contains much valuable preliminary information as this was approximately two years before the Central Committee of the Communist Party, U.S.A. at New York City began to realize the possibilities of the motion picture industry to the Communist Party. This report is copied herein: (1)

"Subject: Activities of Individual Communists and Organizations in Hollywood.

"The following information on individual Communists and Communist organizations, subsidiary and otherwise, operating in Hollywood, is furnished for your information ()

"The Ios Angeles sub-district of District 13 of the Communist Party USA, now has a total of 105 units functioning in Ios Angeles and immediate vicinity, with a total membership of approximately 1750 persons. This, however, does not include membership of several thousand in their numerous subsidiary and auxiliary organisations.



*In Hollywood proper, there have been established six separate units of the Communist Party during the past five months, at the beginning of which there existed only one unit whose activities were somewhat limited, and the spreading of its influence to the extent of the formation of six units is a significant barometrical reading of the growth of the party in Hollywood (1)

While there are six units that are acknowledged, there is a seventh which might be termed a shadow unit, which is being kept secret until some time after February. This seventh unit is composed mainly of former Socialist Party members who have broken away from the Socialist Party and have become affiliated with the Communist Party and the existence of this unit will not be made known until after the state convention of the Socialist Party. Among the notable members of this latter unit, are Mr. and Mrs. NASH, having been identified as state secretary of the Socialist Party.

"The former Socialist Party headquarters located at 1453 Vine St., Hollywood, has been taken over by the Communist Party and its subsidiaries. Among some of the organizations holding meetings there are the JOHN REED CLUB, the Pen & Hammer Club, and a recent newly organized social group of the motion picture workers. This headquarters is known as the Commonwealth House. A)

"One of the Communist Party units held its meeting at the Commonwealth House on Thursday, January 11th, at which comprehensive reports on the activities of this unit and its members during the past and on its future work was rendered. The major concentration decided upon the building of the Motion Picture Workers Union

"A Mr. WOLF, an organizer of one of the Hollywood Units of the Communist Party, known both as HERMAN WOLF and HARVEY WOLF, is the organizer of the new revolutionary union, which is known as the "Motion Picture Workers Industrial Union." It appears that WOLF was formerly employed as a laboratory worker in a studio and has a wide acquaintance among the workers in the motion picture industry, and he is now applying himself assiduously to the building of this new union.

posed of WCIF, NEIL BRANT, the COLDELATT brothers (Young Communist League members) EDDY CLARK, BILL CHIER, HEIMAR BERCMAN, LOU HEIFETZ, Mr. and Mrs. CORDON, Gardenia, and a few others. Not all the fraction members are members of the Communist Party, and though this is semewhat of an unusual situation, it is permitted in this instance because of the superlatively revolutionary psychology and ideas of the persons involved. They follow the party line and decisions unerringly (M. (M.))

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"From confidential reports, WOLF is being careful in his selection of members for the union and appears to be concentrating on the carpenters, painters and other laborers, and is shying away at this time from the writers. This is mainly because the inarticulate worker is more tractable than the intellectual and can be counted upon to follow the leaders' instructions or appeals in the case of an emergency. It (LL)

"The policy in building the new motion picture union is to carefully build up a solid membership of the studios employees, then when the membership is sufficiently strong enough, WOLF and the other party members will propose affiliation with the Trade Union Unity league and it is believed that the rank and file of the membership will have by this time been sufficiently impregnated with Communist Party psychology. After this move has been accomplished, the writers and other more temperamental of the workers will be solicited for membership.

"As a means to an end, an association of motion picture employees has been organized. This organization bears the front of a social organization, but is in reality utilized as a recruiting field for the new motion picture employees union. (1)

"This social group meets with and listens to HEIMAR BERG-MAN and other smooth tongued Communists, and absorbs Communist germs without realizing it. WOLF refers to the social group as the "educational" group and is frank among the comrades in the party in Hollywood to admit that it was organized for the purpose of lining up prospects for the union. (L)

"Other brevities on Communist Party activities in Hollywood include the following $\{X|XV \mid (V_k)\}$

the passing of NICOLAI LENIN at their own section, Sunday night, January 21st at the Commonwealth House, 1453 Vine St. (rear) at 8 p.m.; Dr. TASHJIAN was the chairman of the meeting, and NEIL ERANT was the main speaker (1)(1)

members of the Hollywood section of the Communist Party have received instructions from the sub-district headquarters in Los Angeles that the election campaign will be one of the major campaigns of the party this year. Every party member stands instructed to register "Communist". The old evasion of "decline to state", is definitely abolished and all party members must register "Communist." (L)

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"The Hollywood section of the Communist Party is planning to establish the Daily Worker in Hollywood (The Daily Worker is the official organ of the Communist Party in the United States). It appears that after considerable dickering, they have made arrangements with the owner of a newsstand located at 6363 Hollywood Blvd. to stock and carry this publication and copies may be procured at this address at the present time ()

"One of the outstanding activities of the Hollywood section of the party is the maintenance of a propaganda group as the "Hollywood Discussion Club," which trading on the leniency of the School Board in its policy of permitting Communist subsidiaries and Communist camouflaged organizations to use the school buildings for their propaganda work, organized a committee to arrange and conduct meetings of the Hollywood Discussion Club. The committee first secured the Vine St. School for these meetings. Meetings were held in this building for a matter of several months, then it became apparent that the location was not the best so far as drawing power was concerned, and accordingly, the committee sought a more advantageous location, with the result that the school building located at the corner of Santa Monica Blvd. and Van Ness Ave. is now being utilized for dissemination of all sorts of Communist propaganda. Party members believe that larger crowds will be attracted in this location and that the party's influence will grow among those attending these meetings in the near future (UL)

"A Communist Party member named WILLIAM CHIER, who is also an actor and now employed in the studios, has conducted negotiations with the School Board for the use of the school buildings. In his applications for permits to the Board and when appearing before them, he is known as WILLIAM CREEN, and it appears from his talk or cover with members, that he wears the ultimate in the matter of facial innocence and expression, and is never suspected of being a Communist. In the past, at regular intervals, it has been necessary for him to appear before the School Board for a renewal of the permit to use the building, and at these times this mild appearing Communist used the fictitious name of Mr. WILLIAM CREEN, impressing the Board members with his integrity (1)

"Several interesting new members have been added to the Communist Party units in Hollywood, among them being, DON GORDON, the writer, BEN PRIVAL, the artist, who has a small studio located at 6768 Hollywood Blvd., PRIVAL has been active in the John Reed Club; his wife, ZORA PRIVAL is also a party member. Another recent party

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member is PAUL HYAN, who conducts the Hollywood Book Store on Holly-wood Blvd. RYAN is a student and a clever writer and is, incidentally also very active in the John Reed Club. His nom de plume is MICHAEL QUIN and he is on the staff of the "Partisan", the John Reed Club publication, and is now attached to Unit #4 as Agitprop director, but will only remain until such time as this unit develops sufficiently to provide an agitprop director to take-his place. By territorial division he belongs to another of the Hollywood Units (1)

"The "Partisan" is the official publication of the John Reed Clubs of Hollywood, Carmel and San Francisco with mailing address Box 2088, Hollywood, and is termed the "revolutionary journal of art, literature and opinion." It is published in Hollywood, Cal. and made its first appearance in Volume 1, #1, December, 1933

"The writers and artists union of the John Reed Club meets separately every Wednesday night at the Commonwealth House, 1453 Vine St., rear. (1)

"One of the other units of the Hollywood section of the Communist Party is concentrating on agitation among the laundry workers in the Hollywood territory. Leaflets have been distributed among workers in the Hollywood Laundry at Sunset and Tujunga, and others at the Community Laundry and the Pride Hand Laundry. NEIL ERANT is the director of the laundry activities of the Hollywood section and will present a plan of action for the units in the near future. (%) (%)

"Other Communist subsidiaries existing in Hollywood proper include: Two branches of the International Labor Defense, namely the Ben Boloff Branch and the Karl Leibknecht branch, German speaking. Two units of the Young Communist League, and two Young Pioneer troops, and International Workers Order, adult branch and International Workers Order, youth branch; a branch of the ICOR and a unit of the Workers Ex-Servicemen's League. Also the Communist Party has fraction members in five groups of the Bellamy Clubs; one of said groups sends delegates to the "Anti War Conference" and to the "United Front Conference Against Fascism."

"There also exists in connection with the John Reed Clubs, the block of painters engaged in frescoe and mural paintings; a branch of the W.I.R. (Workers International Relief) is in process of formation. Already there is functioning a Workers Film and Photo League, under the leadership of the W.I.R.; it is composed chiefly of petty bourgeoisie elements, but it holds alluring possibilities for exploitation by the Communists; CLARK, a cameraman and member of Unit #4 Communist Party is



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assisting in the extension of this organization. There is also a branch of the National Students League in Hollywood, which was organized by the Young Communist League.

"The "Red front", an organization of Communist members for use as defense squads and strong arm tactics when coming in conflict with the police, has been organized during the past several months. It is described by the Communists as the vanguard of the Communist Party and members from each of the 105 units are assigned to this organization. The "Red front" is already well organized in New York, Chicago and other metropolitan centers, and will always be found at the front in fights, demonstrations and other places where serious struggle is anticipated on the part of Communist Party leadership. (1)

"The Relief Workers Protective Union is a Communist organization of workers on county relief roll; has two locals located throughout Hollywood, as well as a Communist Party fraction working in one of the Hollywood Unemployed Cooperative Relief Association units

"Will endeavor to keep you advised from time to time of any outstanding progress being made by the Communists in their endeavor to penetrate into the motion picture industry, or any other activities that may interest you."

Source D also on February 20, 1933 furnished to the Association of Motion Picture Producers, Inc., a report in which Source stated that the Communists "John Reed Club of Hollywood was a branch of the international Union of Revolutionary Writers and Artists," members of which are to be found amond the writers, actors, actresses, artists and scenic painters and others employed in the various motion picture studios ()()

Source further stated that a communication from the Workers International Relief" addressed to JOSEPH TURCHINSKI was available which made mention of the fact that SAM ORNITZ, a writer, was employed by one of the studios and that a copy of a letter of ORNITZ' addressed to the International Labor Defense in Los Angeles was also available (**)

Source then stated "The Workers International Relief is a Communist subsidiary and auxiliary mass organization having a dual mission, that of rendering assistance and relief in strikes, and has charge of proletarian cultural activities, presenting propaganda films and entertainment, and the establishing of Communist children's summer camps." It further stated that the national chairman of the Workers International Relief, BISHOP WILLIAM MONTGOMERY BROWN, is an avowed Communist and its national secretary, ALFRED WAGENKNECHT, is a member of the Central Executive Committee of the Communist Party, U.S.A.

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Source stated that JOSEPH TURCHINSKY, to whom the letter was addressed, is an active and militant member of the Communist Party, in charge of Workers International Relief in this section. Source further stated that "The International Labor Defense with which SAM ORNITZ is connected, is another of the Communist subsidiary and auxiliary mass organizations, functioning for the defense of persons (particularly Communists) arrested for seditious activities against the Covernment, and the defense of Communists and sympathizers arrested for unlawful activities during strikes, demonstrations, riots, and other disturbances.

CONTEMPORARY FILM DISTRIBUTORS

Source E in 1935 made a report to the employer of Source E relative to the above-named organization. This report is copied in full below:

"RE: Aaron Brodsky

"Contemporary Film Distributors". Those comprising the group are AARON BRODSKY, KATE BRODSKY (his wife) CHANDLER WESTON and his wife. AARON BRODSKY is the general head of the group.

"AARON ERODSKY is the western representative of the Garrison Film Company, a company producing liberal and revolutionary motion pictures in the east. It is controlled and financed by Communists, although this fact is shrouded in secrecy. The production of these films is a part of the propaganda program of the Communist Party.

"Naturally, BRODSKY handles principally Carrison films but he is not restricted in this matter. A brief review of the circumstances leading up to BRODSKY'S present enterprise, is necessary to an understanding of the situation as it exists today.

was also a member of the Film and Foto League, a left-wing group of Bohemian type persons who had aspirations to become actors and actresses.

"New Film Group" supplanted it. After a brief existence, this organization was in turn dissolved in February, 1935. One half of the memberanip, interested in the production end of the business, is still loosely holding together, talking about making revolutionary or liberal pictures,

liberal pictures,

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but actually doing nothing. The other part of the membership, less interested in the "arty" phase of the business than in the more lucrative "showing" of the pictures, set itself up in business. In spite of the fact that the name they adopted (Contemporary Film Distributors) gives the impression of big business, there are only four persons in the entire organization, and they are Communists.

"BRODSKY himself, makes a salary of from \$150 to \$200 per month, at present, on the showings of motion pictures. This salary is based on "labor charges" he makes for showing pictures to various organizations, groups, affairs, etc. When sound pictures are shown, a larger charge is made than for a silent picture. In addition to this, BHODSKY receives a 10% commission from the Carrison Film Company, when he shows a Carrison film. However, his steady income is derived from a job which he holds, but which is not known to this writer.

"Every effort is made to delude the public as to the true character of the revolutionary films, not only by BRODSKY but by the Communist Party as well - IF - it is thought that only by such deceit can they guarantee that the pictures will be shown. For instance, it is known to a few leading Communists, that a woman known as Miss WIISON, bargained with the Public Library for the showing of certain pictures. Miss WIISON assured the Library employee that these pictures had no connection whatever with the Communist Party or with Communism. She produced a card (one of which is attached hereto) showing that these pictures were to be shown in the Hollywood Women's Club. Her listener was convinced that if the pictures were to be shown in so reputable a place, they must be above criticism! But - these cards were on display in the offices of the Communist Party, and the "Modern Film Group" which purported to be presenting the pictures was actually a small group of Communists attached to the Professional Section of the Communist Party.

"Another card accompanies this article, which lists four of this same group of pictures and showing that this group of pictures was to be shown in the Industrial Section's Headquarters. The Industrial Section is a section of the Communist Party. In comparing the two cards attached, it will be found that pictures, 2, 3, 4 and 5 are the same in both instances. It is ridiculous to assume that the so-called "Modern Film Group" would have no connection with Communism or the Communist Party, with evidence like this on hand.

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"It is timely to suggest that organizations, clubs, etc., which are approached by personable men or women who make attractive offers for the showing of motion pictures, should make a thorough investigation of the persons approaching them, and of the film or films offered, before making any arrangements. These Communist agents have developed a finished technique and can make a thorn appear as attractive as a rose.

"This policy has been adopted by the Contemporary Film Distributors, as well. Mrs. AARON BRODSKY is the "front" for the organization, making contacts with various organizations and groups and attending to all business arrangements. BRODSKY attends to the technical end of showing the films. Mrs. BRODSKY is the bookkeeper for the group, as well."

The first "card" referred to in the report above is identified as follows:

"The Best of Foreign Films at the Industrial Section, 5462 S. Spring St."

The second "card" is identified as follows:

"Modern Film Group presents Five internationally important Sound Films! Hollywood Women's Club, 7078 Hollywood Blvd."

The five films mentioned on card No. 1 are the following:

"Thunder Over Mexico"

Mexican Film by EISENSTEIN and
UPTON SINCLAIR

"Crime and Punishment", French Film with HARRY BAUERS

"Alone" - Russian Film

"A Nous La Liberte" French Film by Rene Clair

"The Wave"
Beautiful Film of Mexico today

Jan Jan

ATTENTA

The five pictures mentioned on Card No. 2 are the follow-

ing:

- 1. "Youth of Maxim" Russian
 Directed by KOSINTSEV & TRAUBERG
- 2. "Crime et Punishment" French
 Directed by PIEPRE CHENAL, with music by
 HONNEGER
- 3. "Alone" Russian Directed by KOSINTSEV & TRAUBERG, music by SHOSTOKOVITCH
- 4. "A Nous la Liberte" French Directed by RENE CLAIR
- 5. "The Wave" (Redes) Mexican
 With photography by PAUL STRAND

It will be noted that four of the five pictures are listed on both cards. It is reported that all of these films are of a propaganda nature.

WORKERS' FILM AND FOTO LEAGUE

Source F furnished to Agent a copy of a confidential report concerning the activities of the Workers Film and Foto League which held a mass meeting on February 6, 1935 at the Commonwealth House, 1453 Vine Street, Hollywood, California. Several of the Communist Party members who were most active at that time are still active in the affairs of the Communist Party in Los Angeles at the present time. SAM ORNITZ, the featured speaker on that occasion, is one of the staunchest Communists in California today. This report is as follows:

"Preliminary activities are in progress in Hollywood, for the organization of a bona fide Workers' Film and Photo League. These activities include the holding of meetings to which the public and persons interested in the production of motion pictures, are invited. Interesting talks, as well as the showing of motion pictures, are provided for entertainment. The talks are designed to inform the people of the aspirations and plans of the new organization.

"In the past, there has been in existence a small group (which called itself the Workers' Film and Photo League, but this small group was handicapped for lack of funds, for want of support from technicians and was in reality a one-man organization.' J. SIMINOFF owns

the camera and some of the paraphernalia, and he has done most of the photographing and other work alone. Now, however, it is planned by certain of the Communist Party members, to make a real organization out of the remnants of the old, with a Party fraction guiding the organization. Among those Party members who are active in forming the new group, are BETTY SWITH, recently arrived from New York, Mr. SALTER, also from New York, EDDIE O'TOOIE, BILL WHILER, BILL CHIER and the WALLACES.

"On Tuesday, February 6th, SAM ORNITZ was the featured speaker at one of these meetings. The meeting was held in Commonwealth House, 1453 Vine Street. Approximately 65 people were present. An admission charge of 15¢ was made.

"OFNITZ said that the purpose of the League was to eventually produce motion pictures, depicting events in the class struggle, etc. In order to produce pictures which may be put on a paying basis. it is necessary to draw into the League film technicians, camera men, grips, cutters, electricians, etc. ORNITZ warmed his listeners that they must not come into the Workers! Film and Photo League with the expectation of winning personal glory or fame. They must not come in for wart's sake. They must come into the League with the full understanding that association with the organisation will place upon them the stigms of being called a Red; They must come into the organisation understanding that they will have to face HYNES and his murderous Red Squad: they can expect that when they go out to photograph scenes at a demonstration, they will probably be thrown into jail and get their heads bashed in, as well. However, ORNITZ added, the members of this League will have the compensation of a conscience which rests assured in its conviction that the owner of said conscience, has done his best for the revolutionary cause. "Personally", said ORNITZ, "I don't see any fun in living unless you can take these chances. I don't know what justification there is for your living unless you are willing to be beaten up or jailed for the cause of the revolution."

"ORNITZ sneered at the type of motion pictures which is being produced. He said that the actors are tired of love scenes and "all that rubbish". They want to make revolutionary pictures, which actually deal with the class struggle. He declared that it was a revelation to him when he found that so many of the actors and extras are Red.

"ORNITZ spoke of having been in Kentucky and of seeing the hunger, misery and want of the poor people there. He said it would have been invaluable if he could have made pictures of the children with their bodies emaciated from hunger, and their little legs that looked like sticks. He added that he is under indictment in Kentucky and that he was exiled from there.

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"He declared that the major studios are now considering making some Russian pictures. He told of the gradual radicalisation of some of the greater lights in the picture business. He referred to "Red Square", the picture which Columbia was preparing to make. He said, in connection with this, that LAWRENCE STALLINGS was assigned to write the script for "Red Square". STALLINGS had always been viciously opposed to the Soviet Union. In fact, he became furieus when the revolutionary country was mentioned in his presence. In order to gather the proper information for his assignment, he went to Russia in the company of MILESTONE, the director, who is a Russian by birth.

"After spending a little time in Russia, MILESTONE and STALLINGS returned to America. STALLINGS sentiments towards the Soviet Union appeared to have undergone a complete change. He is now quite sympathetic towards Russia, and the script which he wrote for "Red Square" proved to be exceedingly sympathetic towards the Red Government.

"At this point, IOU HEIFETZ, who was sitting in the audience, asked ORNITZ for permission to make a statement. ORNITZ begged that he do so, and HEIFETZ said, "Comrades, I have bad news for you. I was at Columbia today and they are not going to make "Red Square". I saw the script which STALLINGS wrote and regard it as the finest piece of literary work I have seen for some time."

"ORNITZ displayed great chagrin at this announcement.

HEIFETZ added further that the publicity man at Columbia said to him,

"There's no use talking - we've got to sall the Americans on Russia."

"The meeting then continued in its informal way, with questions from the floor, and either ORNITZ or O'TOOLE answering them.

"Someone in the audience asked if any technicians belonged to the Film and Photo League as yet. O'TOOLE replied that there are camera men, cutters and writers in the membership at present. It might be mentioned at this point that he announced that HARRY KOMER, formerly a member of the YCL, is a cutter at M.G.M.

"Scraps of pictures which SIMINOFF had taken, were shown, at this time, but because they were shorts and were not correctly assembled the effect was bad."

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LARCE FINANCIAL CONTRIBUTORS TO THE COMMUNIST PARTY AT AN EARLY DATE (1935 - 1936)

Source G furnished the Agent a copy of a report which was prepared early in 1936 for certain picture producers. This report is as follows:

"From among the fabulous-salaried executives, directors, actors, scenario writers, etc., of the motion picture industry, have come the Communist Party's most liberal financial supporters. Without the huge monthly contributions of these persons, the Communist Party would have been handicapped in maintaining the extensive headquarters at 224 S. Spring Street and at 230 S. Spring Street ()

wThese contributors are given the utmost in protection by the Communist Party. One trusted Party member acts as collector, and once each month, visits the various contributors for the purpose of making the collections. An official receipt is given. Only a trusted few of the Party members know the names of the contributors. There is one outstanding example of exposure, and that was the case of where JAMES CAGNEY'S name was broadcast after letters had been found, identifying him as a Communist sympathizer and supporter. This experience caused a tightening of the apparatus handling collections, etc. (1/11)

"JAMES CACNEY'S name is among those at the head of the list of heavy contributors. He can be counted upon to make additional contributions in emergency cases, as well as to maintain his regular monthly payments. (SL())

"FRANK DAVIS, assistant producer and director, whose home is at 338 N. Barrington Drive, Brentwood Heights, makes a regular monthly donation of \$500.00 to the Communist Party. DAVIS recently flew his own plane to Yuma, where he was married to TESS SLESINGER. TESS SLESINGER, incidentally, divorced her former husband because he did not share her radical ideas. She is a scenario writer. She, like DAVIS, is a staunch supporter of Communism (%)(L)

WLast May, FRANK DAVIS, accompanied by Mrs. BERTL IA CAVA, wife of GHECORY IA CAVA (motion picture director), went to Russia, He declared that his purpose in visiting Russia was to determine for himself, that HEARST was printing lies about that country. DAVIS said he was going to fly over the Ukraine and convince himself that starvation was unknown there.

"Before leaving for New York, on the first stage of the Russian trip, FRANK DAVIS made a gift of a Ford V-8 coupe to the Los Angeles Section of the Communist Party. The Ford had been one of his personal cars and the signing over of the certificate of ownership seemed a trifling thing to him. At the time he left for Russia, he

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was donating \$100.00 per month to the Party. The increasing of the monthly contribution to \$500.00 apparently indicates that his devotion to Communism has increased considerably since that time (

the C.E.C. of the Communist Party sent a man known only as "LAMMENCE", from New York to Los Angeles, for the specific purpose of organizing the wealthy sympathizers into a disciplined group. These wealthy Communist sympathizers were told that the Party needed their support and would protect them. Since that time, the monthly collections have been made in an organized manner and the income of the Communist Party has been incredibly increased. A certain percentage of all collections remains in the treasury of the Los Angeles Section, some goes to the District and the balance to New York.

"MARION AINSLEE, scenario writer, was also among the contributors to the Party. Last summer, she was donating \$50.00 per month. In September, she went to Russia to join her husband, who has been a student in the University of Moscow for about three years. He is majoring in "Organization" and upon his return to the United States, the Party will assign him to some major position in this field. MARION AINSLEE will return to America with her husband, and without a doubt, her donations will resume their regularity.

"SAM CHNITZ, writer, has long been identified with the revolutionary movement. His monetary contributions to the cause of revolution and the sovietization of the United States, are made through the International Labor Defense. Besides his monetary contributions, he contributes much in writing. He also speaks at various radical affairs and is mightily interested in the production of motion pictures which will act as mediums for the dissemination of revolutionary propagands.

*GUY ENDORE, writer, is also listed as a sympathizer and contributor (w)

"RUTH CHATTERTON, the star, is described as being extremely sympathetic and can be counted upon to make liberal contributions when called upon

"LIONEL STANDER, the comedian who is becoming so popular, is a member of the Communist Party and is probably assessed by the Party, for a considerable percentage of his large salary (%)

otees to the Soviet idea. The extent of his contribution to the movement, has not been learned by the writer, but it is understood that he is most liberal. His wife, TANYA, was the sponsor of a large affair held at the fashionable Trocadero, some time ago, the proceeds of which went to the Scottsboro Defense. (()())

pathizer. He contributes heavily. Last summer, he attended the "protest meeting" held at the Vine Street Playhouse in Hollywood, which was held for the purpose of the so-called attack upon BILL CHIER. It may be recalled that BILL CHIER, a member of the Communist Party, was assisting in the presentation of the anti-fascist play, "Till the Day I Die", at the Vine Street Theater, at that time. One night, he claimed, he was way-laid as he left the Theatre and severely beaten. Communists and sympathizers immediately arranged the protest meeting, at which CHIER, leaning heavily upon a cane and attempting to look wan, was the star. EDWARD G. ROBINSON attended this meeting, occupying a seat down front. He was among those most vociferously voicing their anger at the attack upon CHIER.

ward tendencies. At a meeting of writers and press correspondents, KING VIDOR remarked that Russia is making the very best motion pictures being produced anywhere in the world today. He attributed this fact to the fact that the producers "are not hampered by having to consider box-office results", as the Soviet Union is not interested in profits.

"VICTOR SHAPTRO, publicity man at Twentieth-Century Fox, has joined the band of Communist supporters. He is willing to contribute not only money but his ability as publicity man, as well, offering all of the facilities at his command, for conversion to Communist requirements. (***[(***])

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"It has been reported that LEWIS MILESTONE is rapidly becoming a believer in the Russian precepts, and that he is willing to contribute to the cause in any way he is able to.

"It may be apropos to make some reference here to the play, "Bury the Dead." On March 29th, this play was read at the Womens! Club on Hollywood Boulevard, with FHEDERIC MARCH and his wife, FIORENCE EL-DHEDGE, reading the major roles. Among the notables attending this reading were JAMES CACNEY, LIONEL STANDER, ONSLOW STEVENS, DUDLEY NICHOLS (who recently refused to accept the academy award, claiming that it was not a fairly conducted procedure and that it is an empty gesture), FRANK TUTTIE and his wife and JOHN CROMVELL, the well known director who has a magnificent estate in Hidden Valley.

CONFIDENTIAL

"It is understood that there has been considerable friendly rivalry among the directors and actors, in attempts to secure the coveted roles. A clipping from the "Western Worker" indisputably identifies some of these motion picture celebrities with the powerful anti-war play. (enclosed). In the los Angeles Times of April 19th, 1936, an article appeared, wording of which was as follows,

- " BURY THE DEAD! TO BE PRODUCED.
- "The reception accorded 'Bury the Dead' in New York has prompted Contemporary Theatre to produce this anti-war play in Los Angeles.
- "Following a conference with JOHN CROMMELL and ECON BREECHER, who will co-direct, Contemporary Theatre has announced that 'Bury The Dead' will go into rehearsal immediately. According to the present plans, it will open in May.'

"ŒORŒ HEILŒN, who is credit manager for the loan association conducted by the Fox Studios, and who is head of the safety department as well, is a heavy contributor to the revolutionary movement. He contributes to every campaign and activity. He is employed at the Fox Westwood Studios. (**(****)*)

"CLIFFORD ODETTS, well known writer, is another Communist Party member and supporter. He came to Hollywood recently from New York and accepted a position at \$2500.00 per week at Paramount Studios.

"Regarding: CLIFFORD ODETTS.

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"The following was learned today from a reliable and extremely confidential source.

"CLIFFORD ODETTS is the author of the anti-faccist play,
"Til the Day I Die" and of "Waiting for Lefty". These plays created a
great furor when presented. For a long time, ODETTS, although a well
known writer and playwright, had been struggling for a livelihood in
New York.

"After the smash successes of his plays, the motion picture producers sat up and took notice of him. He was offered an enticing job at the salary of \$2500.00 per week, in Hollywood. It appears that ODETTS did not even have to make up his own mind on the matter, for the C.E.C. of the Communist Party - upon learning of the offer - instructed

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ODETTS to go to Hollywood without delay and accept the writer elies of ODETTS carried out his instruction and upon reaching Hollywood, signed a contract for two years or so. ODETTS draws a salary of \$2500.00 per week which is promptly confiscated by the Communist Party, and ODETTS is given a small allowance by the Party."

INTRODUCTION OF COMMUNIST PARTY ACTIVITIES IN HOLLYWOOD MOTION PICTURE LABOR UNIONS

Source H has stated that it was not until 1934 that the Communist International (Comintern) headquarters in Moscow, Russia discovered the tremendous possibilities of the motion picture as a means of propaganda to serve the foreign policy of the Soviet Union and spread its brand of Communism everywhere throughout the world where motion pictures are shown (1) (1)

Source stated that up to that time, which was the latter part of 1934, the Communist Party in the United States had had no specific instructions to concentrate on the Hollywood motion picture industry with the object of capturing the labor unions of the workers in that industry and influencing others in cultural fields in Hollywood.

Source stated that this is correct is borne out by what took place at a meeting of the Communist faction of Los Angeles County held at 2500 Brooklyn Avenue, Boyle Heights, in the fall of 1933 at which time SARUEL DARCY, then the Communist Party organizer of District 13 of the Party under which the territory of Southern California operates, severely criticized one of the comrades for mentioning the possibility of penetrating the motion picture industry. DARCY said at that time that Communists had no business wasting their efforts in "swanky Hollywood". Their place, he said, was down in the industrial districts, the shipyards and the harbor where the real Communist work was to be done.

Source H stated that at about the same time, or shortly before that time, a Russian motion picture director, SERGEI EISENSTEIN, had made a picture in Mexico in cooperation with UPTON SINCLAIR, called "Thunder Over Mexico". This picture was called "an epoch of revolution" by Communiste and sympathizers. It was exhibited extensively in the United States and at the Lux Theater in Hollywood.

KISENSTEIN came to Hollywood at this time and was received with much acclaim by executives, writers and actors alike. He was wined and dined and shown every consideration. He was much impressed with the industry but criticized the type of pictures made. He stated that they were not sufficiently socially conscious.

CONFIDENTIAL



Source stated that late in 1934 EISENSTEIN returned to Russia and has never returned to the United States so far as Source is informed. Source further stated that not long after EISENSTEIN arrived in Russia an article was published in the "Communist", the official monthly organ of the Comintern in the United States. [In this article the possibilities of Communist penetration of the Hollywood motion picture industry was stressed and propaganda possibilities of the motion pictures were enlarged upon. Source further stated that in the spring of 1935 direct orders came down in mimeographed form (these communications are called "directives") from the top structure of the Party to all units in the Los Angeles section that there must be an intense concentration on Hollywood and the motion picture industry. The article emphasized the fact that the Communists must try to capture the labor unions for, if this could be done, they could be of much service in influencing the type of pictures produced and thus serve the Soviet cause. The article emphasized that at the same time work must be done among the cultural group, writers, artists, actors, actresses, and others, to enlist their assistance toward the Communist cause.

There is being set out below a history of activities of the Communist Party as they were applied to the labor unions in the motion picture industry in Hollywood from the year 1934 when the Communist Party decided to enter that tield, until the present time.

HOLLYWOOD STUDIO UNIONS

Source I, who has been a member of the A.F. of L. labor unions in Hollywood for many years, has stated that the International Alliance of Theatrical Stage Employees, an autonomous group of local unions identified with the American Federation of Labor, is one of the oldest group of unions now in existence in the United States. In fact it is older than the American Federation of Labor itself.

When it affiliated with the A.F. of L. in the early nineties of the last century it was granted jurisdiction over the working crafts In the theatrical business, stage carpenters, stage electricians, property men, grips, flymen, and later when the motion pictures came into existence, the motion picture machine operators.

Source stated that when the motion picture industry came into existence it was looked upon as a branch or rather an extension of the theatrical business, differing only in principle by reason of the fact that the camera and projection machine were interposed between the actors and the audience.

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Source I further stated that by reason of this fact the I.A.T.S.E. claimed jurisdiction over all workers in the motion picture industry contending, and rightly, that their charter issued by the A.F. of L. covered this field. Shortly after the first motion picture studio was erected in Hollywood in 1911 the I.A.T.S.E. began organizing the workers in the Hollywood studios. This was about the year 1912. This jurisdiction was recognized and I.A.T.S.E. was the only union organization in Hollywood for some years.

Source I further stated that in the meantime, with the great expansion of the industry and the practice of building large outdoor sets and spectacular effects which took the place of painted backgrounds and makeshift sets, the building trade crafts, carpenters, painters, plasterers and others were casting eyes on this field and preparing to enter it.

In 1921 the I.A.T.S.E. called a strike of its workers in a dispute with the studios. Immediately the building crafts stepped in and broke the strike, and succeeded in establishing themselves as a part of the Hollywood studio union organizations where they have remained up to the present time. The I.A.T.S.E. was left with a smaller group of locals which they have succeeded in retaining.

Source I further stated that in 1933 in a dispute with the Hollywood producers, the I.A.T.S.E. called a strike. Again the building trades, especially the International Brotherhood of Electrical Workers, broke the strike by taking the place of the members of the I.A.T.S.E. This strike was purely a jurisdictional one, as was the one in 1921.

Source I further stated that as a result of this fight over jurisdiction, the workers in the motion picture industry in Hollywood became very much disgusted and began deserting the unions. Membership of all groups dropped until they could be numbered in a few hundreds instead of thousands. The result was that a very chaotic condition existed in 1933 as many of the workers had lost confidence in the A.F. of L.

He stated that up until this time the Communist Party had ignored the motion picture unions, not considering them worth bothering about. It was concentrating on factories, shipping and large industrial concerns. This was the Communist Party line at that time.

[Source I further stated that suddenly awaking to the situation and taking advantage of the disorganized condition of the studio unions, the group of Communists and fellow travellers in Hollywood held a series of meetings in the fall of 1933, the result of which was a decision to enter the motion picture field, and in January of 1934 they created an organization for the purpose of entering the field. This organization was the MOTION PICTURE WORKERS INDUSTRIAL UNION. It was an independent group completely under the



CONFIDENTIAL

control of the Communist elements, taking orders from the local functionary of the Communist Party.

MOTION PICTURE WORKERS INDUSTRIAL UNION

Source J has informed the Los Angeles Bureau Office that the Motion Picture Workers Industrial Union was formed on or about January 1, 1934. He has stated that this union was formed for the purpose of taking over and organizing all workers of all classifications in the motion picture industry into one organization. Prior to that time, in 1933, he stated there was a strike in the motion picture industry called by the I.A.T.S.E. which had a foothold in the motion picture industry since about 1912. He stated that this strike failed and due to the failure the I.A.T.S.E. structure practically fell apart and there were left only about 160 members which gave an opportunity for a new group to step in. The result was that the M.P.W.I.U. was set up and began to function.

This union was independent - was not affiliated with the A.F. of L. (The C.I.O. at that time had not come into existence). Source J stated that although the M.P.W.I.U. was under the control and domination of the Communist Party, working through the Communist Party fraction of the union, it never affiliated with the Trade Union Unity League. Demands were made on the organizer of this union, H. G. WOLFE by LAWRENCE ROSS (the correct name of LAWRENCE ROSS was LAWRENCE ROSENFELD), the section secretary of the Communist Party, EIMER HANOFF, organizer for the Communist Party, MAYER BAYLIN, a functionary of the Communist Party, and JAMES ALLEN, organizational secretary of the Communist Party, made demands on WOLFE that the M.P.W.I.U. affiliate with the T.U.U.L. Source stated that WOLFE emphatically declined to affiliate and the union continued to function as an independent union. (St. (L.))

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The officers of this union were the following persons:

HEIMER BERGMAN, President, January 1, 1934 to April 1, 1934.
WILFRED W. LYON, President, April 1, 1934 to February 1, 1935.
MILDRED FLEMING, Secretary.
ETIOHE CONTINI, Treasurer.
H. G. WOLFE, Organizer.
ED M. GILBERT, Member Executive Board.
DON CORDON,
JOHN LOOSCHEN,
LOUIS HEIFETZ,
RUDOLPH KOHL,
HELMER PEDERSON,
ARTHUR JOHNSON,
BORIS GOLDBLATT,
SAM GOLDBLATT,

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HEIMER BERGMAN. Source K has stated that BERGMAN was born in Sweden but is a naturalized citizen by reason of the naturalization of his father; that BERGMAN was a propagandist for the Communist Party of Russia; that he taught in the Communist Workers School in Hollywood at 1757 North Highland Avenue in 1934; that his subject was "The Communist Manifesto". (1)

Source stated that BERGMAN went to Russia in 1935 with HENRY McCARTY, a writer in Hollywood; that McCARTY paid the expenses of both on this trip; that they stayed in Russia for about three or four months. He stated that when they returned to the United States BERCHAN became the local chairman of the American League Against War and Fascism, and that in 1935 BYPCHAN attended the Communist Party Section Convention which was held at 226 South Spring Street, Los Angeles. He stated that at this convention BERGHAN officially represented the American League Against War and Fascism. Source further stated that in 1936 BERGIAN met with the Soviet representatives of the Russian motion picture industry who were in Hollywood to select skilled workers for the motion picture industry in Russia. He stated that BERGMAN aided them in selecting this group to go to Russia and work in the Soviet Union. He stated that some of the persons selected to go to Russia were HEIMER BERGMAN, WILFRED W. LYON, BORIS COLDBLATT, SAN COLDBLATT, ALLEN HUNTER JAMES B. ALLAN, and some others, about ten or twelve in all. Of these parties BERGMAN, LYON, and the two COIDBLATTS were leaders in the Communist Party in the Los Angeles area. He stated that BERGMAN stayed in Russia about two years. The others returned at the end of one year. He further stated that after HERG-MAN returned from Russia he lectured at open forums, dinners, small community forums, discussion clubs, all of which were very pro-Soviet and pro-Communist. He stated that HERCMAN carried on this activity until about one year ago when he became inactive. He also stated that BERGMAN is a close associate of NORA HELLCREN and her husband, GEORGE HELLGREN, and that BERGMAN has made his headquarters at the HELLGREN home since 1933. [()

NORA HELLGREN. Source M has informed the Los Angeles Bureau Office that NORA HELLGREN is an outstanding member of the Communist Party; that she was born in Pennsylvania and went to Europe as a social worker; that she was also on the Ford Peace Ship Mission which went to Europe during the World War; that later she became the English secretary to CHICHERIN, the first foreign commissar in the Soviet Union. Source stated that she is very familiar with Russian affairs; that she is one of the old trusted members of the Communist Party in Hollywood; that she is about 58 years of age at the present time. He stated that her husband, CEORCE HELLGREN, was born in Chicago, Illinois of Swedish parentage; that GEORCE HELLGREN is about forty years of age and is the credit executive at the Twentieth Century Fox Studios; that he is also the credit adviser of the Motion Picture Cooperative Buyers Guild. He stated that it is his belief and understanding that GEORCE HELLGREN is not a member of the Communist Party, but that he supports everything that NORA

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HELLGREN believes in and follows the Communist Party line and is just as enthusiastic about Communism as NORA HELLGREN is, but it is believed that he has never been accepted as a member of the Communist Party.

WILLERED W. LYON. [Source N has informed that LYON was born in New Jersey and is about 45 to 48 years of age; that he was active in liberal and discussion groups during the UPTON SINCLAIR campaign for Governor of California in 1934; that LYON is a high precision mechanic and an expert on motion picture cameras. Source stated that LYON was employed in 1934 by the Mitchell Camera Company, manufacturers of motion picture cameras; that he organized the men in that plant and brought them into the M.P.W.I.U. Source stated that in 1936 he was selected by the representatives of the Soviet government to go to Russia and work as a motion picture mechanic; that LYON stayed in Russia about nine months and when he came back to this country he became active in the union organization in the C.I.O. Rubber Workers Union. He stated that LYON was radical for years but was not a Communist until he came back from Russia in 1937, at which time it was reported that he joined the Communist Party and had been made a member of the Section Committee of the Communist Party in Los Angeles. Source stated that it was also reported that he went to Salt Lake City more than a year ago and that it has had no connection with the Communist Party in the last two years. been further reported that he has dropped out of Communism completely and has

MILDRED FLEMING. Source 0 has advised that MILDRED FLEMING was born in the United States and is approximately forty years of age; that she was a reader in the studios and became secretary of the M.P.W.I.U. He stated that when the M.P.W.I.U. was dissolved, she became an enthusiastic member of the Motion Picture Democratic Committee and was married to STANLEY ROGERS, an art director. He stated that she is a reader in the studios at the present time. He further stated that she wrote articles for "Black and White" in 1939, a publication put out by the Young Communists League. He further stated that she was a member of the League of American Writers and very active at the Hollywood Writers School. He stated that she is a very close friend and associate of DON CORDON, a reader at Paramount, and a very active member and supporter of the Communist Party. He stated that her husband, STANLEY ROGERS, is a sconsor of the National Federation for Constitutional Liberties. Source further stated that ROGERS is also a member of the executive board of the Motion Picture Cooperative Buyers Guild.

ETTORE CONTINI. Source P has stated that CONTINI, the treasurer of the M.P.W.I.U., was a reader at the Universal Studios and a close friend of MIIDRED FLEMING and DON CORDON. He stated that in 1933 and 1934 CONTINI was a member of the Young Communists League; that he was appointed a delegate from the M.P.W.I.U. to the American Youth Congress which met in Los Angeles early in 1934. He further stated that CONTINI became a Civil Service employee in the Los Angeles County Sheriff's Office as a stenographer

- 27 -

CONFIDENTIAL

or clerk in 1935 and that he is still employed in the Sheriff's Office. Source P stated that it is believed that CONTINI has not engaged in any Communist Party activity since he has been in the Sheriff's Office.

H. G. WOLF. Source Q has stated that WOLF was born at Covington, Kentucky in 1882, that he was engaged in the theatrical business from about 1901 to about 1924 at which time he came to Hollywood and worked in the Hollywood studies until about 1933. Source stated that WOLF became the organiser of the M.P.W.I.U. January 1, 1934 and continued as organizer until 1936 at which time the union was dissolved. Source further stated that WOLF became a member of the Communist Party about November, 1933 and left the Communist Party the latter part of 1935; that from 1935 to date he has been employed as a utility worker in Hollywood and is a member of local 724 of the Utility Workers Union, A.F. of L., Hollywood.

ED M. GILBERT. Source R has advised that GILBERT was born in West Virginia and is about 45 years of age; that he is at present on the executive board of the M.P.W.I.U. Source has stated that by profession GILBERT is a set designer or draftsman and that he is now employed in various studies in Hollywood. He etated that in 1941 GILBERT was the President of the set designere guild, which is affiliated with the A.F. of L., a studie union. Source has further stated that he has been a member of the Communist Party since 1933 and has held many Communist Party fraction meetings at his home and has been otherwise very active in the Communist Party affairs; that he is a real fanatic on the subject of Communism. Source further stated that in 1935 GILBERT was the representative of the top fraction of the Communist Party to the Labor Commission of the Communist Party for the city of Los Angeles; that he was a delegate to the Conference of Studie Unions and a close associate of HERBERT K. SORREIL, and that he is and has been for a long time a number of the Motion Picture Descentic Committee (A)

TRYIN P. HENTSCHEL. Source 8 has advised that HENTSCHEL was born in Montana and that he is about 38 years of age; that he is an iron worker or prop maker and is regularly employed at the Hollywood studios. Source stated that HENTSCHEL is a member of Local 44, I.A.T.S.E. in Hollywood; that he was a number of the executive board, M.P.W.I.U. and has been a member of the Communist Party since 1934. Source stated that evidence of his numbership in the Communist Party and his activities in the Communist Party is contained in correspondence between HOY HUDSOH, a member of the Communist in trade union work in the Party and JEFF KIEKE, the leading Communist in trade union work in the Party and JEFF KIEKE, the leading Communist in Hollywood trade union work at that time. (This information is contained in Exhibits No. 1 and 2 which will be attached to this report.

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DON GORDON. Source T has informed Agent that the Communist Party name of DON CORDON is JOHN SHFRWOOD and that he was born in the state of Connecticut and is about 46 years of age. Source has stated that from 1934 to 1936 CORDON was a member of the executive board of the M.P.W.I.U. He further stated that CORDON has been a member of the Communist Party since 1936; that in 1936 he solicited Source to become a member of the Communist Party. Source further advised that CORDON is at the head of the reading department of Paramount Studios at the present time. He further stated that CORDON is a member of the League of American Writers and that he has taught at the Writers School. He also stated that CORDON had contributed articles to the magazine "Black and Thite" published by the Young Communists League and managed by WILL ROCERS, JR., and that he was also connected with the "Clipper", the official organ of the League of American Writers.

JOHN LOOSCHEN. Source U has advised Agent that LOOSCHEN was born in California and that he is about 47 years of age; that he is a member of Local 946 Studio Carpenters, A.F. of L. Source further advised that LOOSCHEN was a member of the executive board and sergeant—at—arms of the M.P.W.I.U. He further advised that in 1934 LOOSCHEN was a member of the Pen and Hemmer Club and that he joined the Communist Party in 1934 and with—drew about a year and a half later. Source stated, however, that LOOSCHEN is still sympathetic to the Communist party. He further stated that LOOSCHEN attended a meeting at the Embassy Auditorium about September, 1942 which meeting was for the benefit of the "People's World" and at which meeting MIKE QUIN, a "People's World" columnist, and JOHN PITTMAN, another "People's World" columnist, were the principal speakers. He further stated that ED HORBIN, the Communist Party radio commentator, was the chairman of this meeting.

LOUIS HEIFETZ. Source V has informed that HEIFETZ was born in Boston, Massachusetts, and was a script writer, that he is at the present time a member of the Screen Triters Guild. Source stated that HEIFETZ has never been a member of the Communist Party, that he has been solicited on many occasions to join the Party, but he has never done so, but he always follows the Communist Party line specifically.

RUDOLPH KOHL. Source V has informed that K'HL is a member of Local 644 of the Studio Painters. He further advised that KOHL was a member of the executive board of the M.P.W.I.U. and was active in this union, having recruited more members into the Communists than any one individual, Source V stated that KOHL has been a member of the Communist Party since 1934. He advised that KOHL was appointed a regional director of the Hollywood Studio organization campaign of the C.I.O. in 1934 by HARRY BRIDGES, at which time the C.I.O. was endeavoring to take over the studio unions and at that time the unions were all A.F. of L. or independent. Source stated that KOHL is still an active Communist and that he attended the National Convention of the Communist Party in 1939 as a delegate from California.

(1/(w))

HEIMER PEDERSON. Source W has advised the Los Angeles Bureau Office that PEDERSON was born in Norway or Sweden and that he claims to be a naturalized citizen. Source stated that PEDERSON is an ex-Socialist; that he is a member of Local 946 of the Studio Carpenters, and that he is about sixty years of age at the present time. Source stated that PEDERSON was a member of the Communist Party in 1935 and 1936 and was active in Swedish clubs.

ARTHUR JOHNSON. Source X has informed Agent that JOHNSON was never a Communist; that he was definitely against the Communists. He stated that JOHNSON was working in the machine shop at Technicolor and that he was a member of the executive board of the M.P.W.I.U. He stated that JOHNSON saw that the M.P.W.I.U. was Communist controlled and he withdrew from the M.P.W.I.U. Source stated that he is at the present time a very active Technocrat.

BORIS COLDBLATT. Source I has informed the los Angeles Bureau Office that GOIDBLATT was born in Russia. He is about sixty years of age and claims to have been naturalized in New York City as soon as it was possible for him to become naturalized after his arrival in the United States. Source stated that GOIDBLATT claims to have taken part in the 1905 revolution in Russia. Source stated that he works at the present time as a studio carpenter and is a member of Carpenters Union 946. He further stated that COID-BLATT is the father of SAM GOLDBLATT and LOUIS GOLDBLATT, outstanding Communist Party functionaries in California. Source stated that BORIS GOIDBLATT was a member of the executive board of the M.P.W.I.U. and made a trip to Russia in 1935 when the Soviet Government took over a group of Hollywood workers in the motion picture industry to participate in the Russian motion picture industry. Source stated that BORIS COLDBLATT is a staunch fellow traveller and follows the Communist Party line on all occasions, but he stated that BORIS COLDBLATT has never been a member of the Communist Party. He stated that COLDRIATT has confined his activities to the I.C.O.R.

SAM GOIDBLATT. Source Z has informed Agent that SAM GOIDBLATT was born in the United States. He also claims that his father, BORIS GOIDBLATT, was naturalized in New York City. Source stated that SAM GOIDBLATT is a member of Local 683, Laboratory Technicians, I.A.T.S.E., Hollywood. He also stated that SAM GOIDBLATT was a member of the executive board of the M.P.W.I.U. and was a member of and a leader in the Young Communists League in 1934, 1935 and 1936. Source stated that SAM GOIDBLATT is now a member of the Communist Party under the name of TED MILLER; that he is extremely active in Hollywood union matters serving the Communist Party and has supported various front organisations and the Motion Picture Democratic Committee.

LOUIS COLDBLATT. Source Z has further advised that LOUIS COLDBLATT, a brother of SAM and son of BORIS, has not been active in the motion picture field, but that he has been the secretary of the State C.I.O. Industrial Union Council at San Francisco for several years and very active in Communist affairs throughout the state, and that he left Los Angeles in March, 1942 and the reason is that he is now in Chicago, Illinois, carrying on C.I.O. organizational work.

LINE NOW CHANCES (1935)

Source 2-A has informed the Los Angeles Eureau Office that in April, 1935, instructions were sent out by the Central Committee of the Communist Party that the Party line had changed and that all independent unions were to be liquidated and their members sent into the A.F. of L. unions with the object of capturing the A.F. of L. This policy was followed by the M.P.W.I.U. In a short time this union took in a large number of members and was well on the way to becoming the leading union in Hollywood. In a short time the Communists in the union and their fellow travellers began to desert and go over into the various locals of the A.F. of L. All of these A.F. of L. locals were mere shells.

In order to bring about the dissolution of the M.P.W.I.U. the Communists used every trick of sabotage known, such as circulating rumors that it was a company union and advising all workers to stay away from it, although they themselves had built it.

[Source stated that as a result of this the M.P.W.I.U. gradually went out of existence and in February, 1936 it was officially dissolved.]

Source further stated that this union was the forerunner and prepared the way which has enabled the Communist Party to gain control over six A.F. of L. labor unions in the Hollywood motion picture field, the number of workers in which was approximately 8,000. In addition to these six A.F. of L. labor unions, the Communist Party has gained control over six independent labor unions which were called guilds and which had approximately 2,000 members. Source stated that in addition to the A.F. of L. labor unions and the independent guilds referred to herein, there were approximately 25 other labor organizations in the motion picture industry in Hollywood with an approximate membership of 18,000 to 20,000. These 25 guilds and unions, represented their members for the purpose of collective bargaining. The Communist Party did not completely control these groups but it was, incidentally, waging a campaign to take over these groups and force them into the Communist Party line for the benefit of the Communist Party

Source stated that this period of the life of the M.P. W.I.U. was the period during which the Communist Party of the United States advocated the changing in their program by revolutionary methods. The slogan during that period was that the American people must adopt "the revolutionary way out of the crisis."

Source stated further that this was the period of acute depression in the United States which the Communist Party was exploiting for the purpose of fomenting revolution and before the change in the Communist Party line early in 1936 which ushered in what was called:

"THE POPULAR FRONT"

At this time the position which the Communist Party took was that the New Deal was the first step toward Fascism and that President ROOSEVELT was setting himself up as a dictator, and that this was the last Presidential election we would see.

Source stated that there was a meeting held in the Holly-wood Conservatory of Music about June, 1934 under the auspices of the M.P.W. I.U., at which meeting MAURICE SUGAR from Detroit, Michigan, was the principal speaker. He stated that SUGAR was brought to the Pacific Coast by the John Reed Club of Hollywood, which afterward became the League of American Writers, Hollywood Chapter, and affiliated with the International Union of Revolutionary Writers, set up in Kharkov, Russia in November 1930. (V)

Source stated that at this meeting MAURICE SUGAR attacked the ROOSEVELT Administration and New Deal, saying:

"This is the beginning of fascism in America; that ROOSEVELT was the coming dictator; and the N.R.A. was the 'National Run-Around'".

Source stated that the whole trend of SUGAR'S address was that no confidence could be placed in democracy and democratic principles as practiced in the United States and that the only solution was the establishment of "a workers' government".

Source further stated that the John Reed Club which brought SUGAR to Hollywood, was a Communist front organization, the dominant figure of which was HARRY CARLISLE, bomin America, a member of the Communist Party and a leading Communist in Southern California at that time. He stated that other members active in the John Reed Club at that time weren't

HEIMER BERGMAN - Communist Party functionary John HOWARD LAWSON - Dominant Communist in Los Angeles area;

NEIL BRANT - member and organizer for the U.E.R.M.W.A. (It is reported that BRANT has a Government job in Washington at the present time) DÁVIDA FRANCHI (D. A. COREY) - A member of the Communist Party and in 1936 the organizer for the Hollywood Section of the Communist Party. LAWRENCE ROSS (LAWRENCE ROSENFELD) - Section Secretary of the Communist Party in Los Angeles. MELVINA GOODMAN - A member of the Communist Party. DR. V. A. K. TASHJIAN - Chairman of the Control Commission of the Communist Party in Los Angeles. DUDLEY NICHOLS - Fellow traveller, writer and director. NORA HELLGREN - A high Communist Party functionary. MAYER BAYLIN - A member of the Section Committee of the Communist Party in Los Angeles. (He was ordered deported seven or eight years ago but so far as is known he has not been deported.)

Source 2-A further stated that during the spring of 1934 CAREY McWILLIAMS spoke at a M.P.W.I.U. meeting; that McWILLIAMS is at present the Director of the Housing and Immigration in the Governor OISON Administration, and is a sponsor for many Communist front organizations such as the American Peace Mobilization, National Federation for Civil Liberties, National Lawyers Guild, League of American Writers, National Negro Congress, Hollywood Anti-Nazi League, Hollywood League for Democratic Action, Motion Picture Democratic Committee, American Civil Liberties Union, International Labor Defense, and many others. (The first official act of Governor EARL WARREN was the removal of CAREY McWILLIAMS from office.)

The same source further stated that JACK M. WEATHERWAX spoke at a meeting sponsored by the M.P.W.I.U. at the Vine Street School. His subject was the "Breakdown of Capitalism and the Need for A Workers Covernment". Source stated that WEATHERWAX has been exposed by the JACK TENNEY Legislative Investigating Committee of the California State Legislature, as a member of the District Committee of the Communist Party in California.

Source further stated that in the spring of 1935 orders came down from the Central Committee of the Communist Party of the U.S.A. that all independent unions should be "liquidated" and that the Communists and their influence should be transferred over into the established A.F. of L. unions and where there were no A.F. of L. unions already established, it should be the duty of all Communists to organize such workers under the A.F. of L.

Immediately upon receipt of these instructions the Communist leadership of the M.P.W.I.U. went over into the various A.F. of L. locals in Hollywood and began to work in those unions. (It should be understood that at the time that the M.P.W.I.U. was organized there were a great many legitimate local A.F. of L. unions covering a great part of the motion picture industry in Hollywood, but due to a disastrous strike called by the I.A.T.S.E. in 1933 these unions were deserted by their membership and had become mere shells.)

EFFORTS OF C.I.O. TO INFILTRATE THE STUDIO UNIONS

Source 2-A has informed agent that at the time of the dissolution of the M.P.W.I.U. in February, 1936, there had already started a split in the A.F. of L. JOHN L. LEWIS, who at that time was preaching the dictrine of industrial unionism, had already early in 1936 split away from the A.F. of L. and formed the Committee for Industrial Organization. The theory of industrial unionism is basic in the Communist program and its sympathies were for the C.I.O. in preference to the craft unionism of the A.F. of L. Source stated that at that time the Communists had already deserted the M.P.W.I.U. and used their influence to re-build the already existing A.F. of L. craft unions in Hollywood. They found themselves building up those craft unions when secretly they were in favor of the C.I.O., therefore the only way out of this anomalous position was to take over the craft unions of Hollywood as a body, if possible, and affiliate them with the C.I.O. A.M.

The same source further stated that although there are many other unions in the studios, the I.A.T.S.E. group is dominant. This alliance by no means has the majority of workers under its jurisdiction, but it does have jurisdiction over the "key" crafts, cameramen, laboratory workers, sound men, the majority of electricians, grips, property men, projectors, prop makers, etc. He stated that in addition to this it has jurisdiction over the projectors in the motion pictures everywhere and it is this latter fact that makes this alliance the strongest union structure in the industry.

Source stated that the I.A.T.S.E., being the strongest unit in the industry, the Communists began their attacks upon this group. They reasoned that if they could capture the I.A.T.S.E. the rest would be easy.

Source further stated that in the fall of 1937 HARRY BRIDGES, regional director of the C.I.O., on the West Coast, appointed RUDOLPH KOHL, a member of the Communist Party in Hollywood, as regional director for the Hollywood Section. At the time he was appointed KOHL was a member and had at one time been the business representative of Local 644, Studio Painters, A.F. of L. This local was not a unityin the I.A.T.S.E.

KOHL'S duties were to direct the campaign to take over the I.A.T.S.E. into the C.I.O. KOHL at the time was a member of the A.F. of L. union (4)

COMMITTEE OF MOTION PICTURE ARTS AND CRAFTS (C.O.M.P.A.C.)

Source 2-B has stated that about December, 1937 another organization, the Committee of Motion Picture Arts and Crafts (C.O.M.P.A.C.) was set up in the motion picture industry which was conceived and dominated in the usual Communist Party manner. The purpose of this organization was to draw the workers of every type and kind in the studios, using the prevailing acute unemployment problem as a base. Although its activities were presumably directed towards solving the unemployment problem by means of division of work and the creation of jobs and other means, in reality it was a scheme to make contacts and propagandise workers along the lines of the Communist Party, and particularly to create sympathy for the C.I.O. A

Source stated that at first meetings of the heads of this group outright opposition to the I.A.T.S.E. was expressed and plans were devised to weaken the influence of the I.A.T.S.E. This organization was working in conjunction with the attempt of the C.I.O. to enter Hollywood. RUDOLPH KOHL, the appointee of HAPRY BRIDGES heretofore mentioned, was leader in all of its activities. JEFF KIERE, a well known Communist leader mentioned in connection with this same attempt, was also active.

Source further stated that the controlling individuals in this organization were:

JACK HOLEN, Chairman, a member of Painters Union #644. (He is now dead)

CHARLOTTE DARLING was secretary.

ED M. GILBERT, whose Communist Party connections and activities have been set out above.

LIONEL STANDER, who in 1934 introduced himself to the M.P.W.I.U. as a member of the Communist Party and who was active in the Hollywood Anti-Nazi League, American League for Peace & Democracy, and North American Aid to Spanish Democracy.

CEORCE E. BODLE, fellow traveller who is a member of the National Lawyers Guild and a follower of the Communist Party line. (at present Assistant Director of the Man Power Commission on the Pacific Coast)

LILLIAN HEILMAN, member of the League of American Writers, American Peace Mobilization who sent the call of the Fourth Writers Congress of the League of American Writers and a fanatical follower

of the C.P. line

IRMIN P. HEMISCHEL, whose record appears supra-

HERBERT K. SORRELL, business representative of the Studio Painters Union No. 644, President of the Conference of Studio Guilds, exPresident of the California State Non-Partisan League, a member of the Communist Party as exemplified by Communist Party Membership Book for 1938 No. 60622, which gives his Communist Party name as HERBERT STEWART, and the minutes of the Section Committee; also the minutes of the Section Committee of the Communist Party for 1938 show that he was a member of the Communist Party in 1938.

Professor MOPMIN T. BYRNE of Los Angeles City College, and a member of the Hollywood Anti-Nazi League. BYPNE conducted the Hollywood Peace Forum, the organization which took the place of the Hollywood Anti-Nazi League. Source stated that BYRNE also spoke before many forums, churches, schools, and clubs which follow the Communist Party line and his meetings were always advertised in the "New Masses" and over a period of eight or ten weeks in 1939 and 1940.

Source further stated that the C.O.M.P.A.C. remained in existence only eight or nine months, during which time it acted as a transmission belt for the Communist Party, drawing studio workers into such political setups as the Motion Picture Democratic Committee, American League for Peace and Democracy, Hollywood Anti-Nazi League, and the laying of the foundation for the organization which was to take its place, the United Studio Technicians Guild (U.S.T.G.).

Source further stated that the C.O.H.P.A.C. died a natural death about September 1, 1938.

THIRTY-FOURTH CONVENTION OF THE I.A.T.S.E., CLEVELAND, OHIO JUNE 6 to 9, 1938

Source 2-C has stated that KUDOLPH KOHL, who had been appointed regional director of the C.I.O. for Hollywood by HARRY ERIDGES, failed in his efforts to handle the situation favorable to the Communist Party. Source stated that KOHL made no progress toward winning the studie workers over to the C.I.O.; that a few months before the C.O.M.P.A.C. went out of existence JEFF KIERE appeared on the scene. During that time KIERE became a member of the I.A.T.S.E. and worked about one month in the Property Department. He stated that KIERE began to take part in union activities and made speeches to the various unions and within about thirty days he emerged as the adviser to the executive board of Local No. 37, I.A.T.S.E., which local had a membership of approximately 3500.

WIRE also became the leader and director of what was called "The I.A.T.S.E. Progressives". Source stated that the term "Progressives" is one that is used by Communists when working in trade unions to conceal their real affiliations. KIERE then used his influence, with the support of other Communists, to work in the international convention of the I.A.T.S.E. held in Louisville, Kentucky from June 3 to 6, 1940. Photographic copies of letters which appeared in the record of the convention proceedings is attached hereto as Exhibit No. 1. These letters show the Communist activity directed by KIERE. This exhibit also shows the connection with and instructions from ROY HUDSON, a member of the Central Executive Committee of the Communist Party, U.S.A., and directing head for all trade union work of the Communist Party in the United States. (See Exhibit No. 1, Page 8).

Source stated that further evidence of KIBRE'S connections with the Central Committee of the Communist Party in New York is shown in KIBRE'S letters to BOB REED (Exhibit 1, Page 3) in which MIBRE solicited the advice of JACK SATCHEL, a member of the Central Committee of the Communist Farty, U.S.A.

Source stated that further connections of KIBRE with the District Committee No. 13 of the Communist Party is shown in a copy of a letter to MALTER LANTER, State Trade Union Director of the Communist Party for California. (Exhibit No. 1, Page 9).

Further connections of KIBRE with the Communist Party are shown in the copy of his letter to LOUIS GOLDWIATT, a member of the District Committee of the Communist Party and State Secretary of the C.I.O. at San Francisco at that time. (Exhibit No.-1, pages 4 and 5)

Further connections of KIBRE with Communist Party functionaries are shown in a letter from MAC WEISS, Acting State Assistant Secretary of the Communist Party in Ohio to ROY HUDSON, above mentioned. (Exhibit No. 1, pages 7 and 8)

Further evidence of such connections of KIBRE with the Communist Party, U.S.A. is shown in the affidavit of EZRA F. CHASE, a member of the Communist Party in Ios Angeles at that time who stated under oath that "JEFF KIBRE has been for some years past a member of the Communist Party... and was assigned to "special" work in the studio unions. More specifically, the I.A.T.S.E. Iocal No. 37 and to the organizing of special studio units of the Communist Party of the U.S.A." (Exhibit No. 1, Page 12)

Source 2-C further stated that due to the exposure of the activities of KIBPE and INTEN P. HENTSCHEL at the Cleveland Convention in 1938, when their connections with HARRY BRIDGES were exposed (Exhibit No. 2, Pages 7, 8 and 9) their efforts failed and as a result of this failure the international officers of the I.A.T.S.E., GEORGE E. BROWNE, President, and WILLIAM BIOFF, BROWNE'S West Coast representative, retained control of the Hollywood locals of the I.A.T.S.E. This control exercised by BROWNE and BIOFF over the I.A.T.S.E. locals had been established on January 2, 1936 when a closed shop agreement and full recognition of the I.A.T.S.E. was entered into by the Hotion Picture Producers Association and I.A.T.S.E., which agreement is still in effect.

At this juncture it must be stated that BROWNE and BIOFF have been convicted on a charge of extortion at New York City in Federal Court in which the charges alleged that they had obtained several hundred thousand dollars from the motion picture producers under threats of calling strikes, and are now serving long sentences in Federal prison, and other charges are still pending against them.

The I.A.T.S.E. as the bargaining agency for its members and the Motion Picture Producers Association maintain the seme relations as were set up in 1936.

I.A.T.S.E. TOCALS NOW IN HOLLYWOOD

Source 2-D has informed Agent that immediately following the victory of the I.A.T.S.E. in the September 20, 1939 election, Local No. 37 was broken up into seven separate locals and Local 37 went out of existence.

Source has further stated that the seven locals which were formed from the former membership of local 37 are the following, giving the approximate membership:

No. 1, Affiliated Property Machinists No. 44; membership 1,500.

No. 2. Motion Picture Studio Grips No. 80; membership 1,700.

No. 3. Studio Set Electricians 728; membership 1,100.

No. 4. Studio Projectionists No. 165; membership 500.

No. 5. Studio Laborers and Utility Horkers No. 727; membership 1,000.

No. 6. Make up Artists No. 706; membership 1,000.

No. 7. Motion Picture Costumers No. 705; membership 1200.

Source further stated that separate and distinct from Local No. 37 there are the following three I.A.T.S.E. locals which had been automous since their formation in 1929 and 1930 and were never at any time a part of Local No. 37, which was the first I.A.T.S.E. local in Hollywood, going back to about 1912. They are the following:

No. 1. International Photographers Local 659; 650 members.

No. 2. Sound Technicians Local No. 695; 1,000 members.

No. 3. Laboratory Technicians Local No. 683; 1,350 members.

Source further stated that after the breaking up of Local -No. 37 I.A.T.S.E. into seven units and the failure of KIERE and the Communists to capture these unions, they switched their tactics and began setting up an independent organization which was to be a bridge over which the studio workers could cross into the C.I.O. The name of this organization was the UNITED STUDIO TECHNICIANS GUILD. (U.S.T.G.)

UNITED STUDIO TECHNICIANS GUILD (U.S.T.C.)

Source 2-E has stated that due to the failure of the Communists to gain control of the Hollywood locals of the I.A.T.S.E. by action of the National Convention at Cleveland, it became necessary to change tactics. Within sixty days after the Cleveland Convention, June 6-9, 1938, the Communists began setting up an organization under the leadership of JEFF KIERE which they called the United Studio Technicians Guild. Source stated that although JEFF KIERE directed and practically controlled the U.S.T.G. he denied membership in this organization and throughout the life of this group he retained his membership in Local 37 of the I.A.T.S.E.

Source further stated that the purpose of the U.S.T.G. was to take in all members of the I.A.T.S.E. locals in Hollywood and have the U.S.T.G. supplied the I.A.T.S.E., the ultimate object being to affiliate the U.S.T.G. with the C.I.O. under HARRY BRIDGES. ource further stated that the



campaign began in September 1938. It had the support of all Communist influence in Southern California. Source stated that the investigation of BROWNE and BIOFF and the ensuing publicity made it possible for the leaders of the U.S.T.G. and those who were sympathetic to meet the members of I.A.T.S.E. locals and point out to them that they were controlled by a "bunch of racketeers and gangsters" and that the only way to get honest unionism was to join the U.S.T.G. Source stated that the organization grew with amazing rapidity and within a period of nine months the membership had reached approximately 2200. Aside from this there were thousands of others who were sympathetic but were not members of the I.A.T.S.E. He stated that at this particular time the U.S.T.G. was well on the way to taking over the Hollywood unions and would have succeeded had it not been that the I.A.T.S.E. had secured and made public the letters and communications which showed that the U.S.T.G. was a Communist directed movement, that KIBRE was a member of the Communist Party, that he was the stooge of HARRY BRIDGES, and that he was taking orders from the top structure of the Communist Party represented by ROY HUDSON of the Central Executive Committee of the Communist Party, U.S.A. (See exhibits No. 1 and 2 attached hereto.)

Source stated that further evidence of Communist control of this group was in the activities of the following individuals who were members of the executive board of U.S.T.G.:

SAM COLDBLATT. Source 2-F stated that COLDBLATT was a member of the Laboratory workers at Fox Studios and that he is a member of the Communist Party; that COLDBLATT was formerly a member of the Young Communists League; that he made a trip to the Soviet Union and worked there for about a year in motion pictures; that he is a close associate of NORVAL CRUTCHER and works with CHUTCHER; that his father, BORIS COLDBLATT, was in Russia with him; that his father was born in Russia; further that his brother LOUIS COLDBLATT, the right hand man of HARRY ERIDGES, has a long Communist Party record under the name of TED MILLER and that LOUIS COLDBLATT worked with JEFF KIBRE in his efforts to capture the studio unions (a)

JOSEPH KRONEBERGER. Source 2-G has stated that KRONE-BERGER is a member of the Communist Party under the name of JERRY BROWN; that he was active in the Motion Picture Democratic Committee. He was also active in the Laborers Non-Partisan League and Hollywood Anti-Nazi League and other Communist front organizations.

JUNIUS NIELSON. Source 2-H has informed that he is well acquainted with NIELSON and that to his personal knowledge he knows that NIELSON was charged with Communist activity in the A.F. of L. union and that he was expelled from Local No. 724 of the Studio Utility Workers on the charge that he was active in the Communist Party (a)

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ISADOR BESBECK. Source 2-I has stated that BESBECK was well known to him personally and that he knows that BESBECK was charged with Communist activity in local No. 37 of the I.A.T.S.E. in the latter part of September, 1939 and that he was expelled from that union on that charge.

J. H. MacISAACS. Source 2-J stated that to his personal knowledge he is a member of Hollywood labor unions, that MacISAACS was charged with Communist activity before Local No. 37 of the I.A.T.S.E. and that he was expelled from that union in the latter part of September, 1939 on said charge.

Source 2-K reported the following to the Los Angeles Bureau Office: that the following parties were members of the executive committee of the U.S.T.G. and so far as known were not Communists although they were active followers of JEFF KIERE of the Communist Party line.

IOUIS KRIECER
CEORCE H. DAVIS
CHARLES G. GUTHRIE
CHARLES W. ROSSHERMAN LIPNEY
HOMAND J. ROBERTSON, Chairman of USTG.

Source further stated that about the first of August, 1939 ALEX SAUNDERS, who had been the secretary of the U.S.T.G. from its inception, made affidavit relative to the control of the U.S.T.G. by HARRY BRIDGES. This affidavit was filed with the National Labor Relations Board of the Los Angeles section and has to do with the election that was held on September 20, 1939 to determine the bargaining agency for the U.S.T.G. election. Source stated that it was shown that he was a Canadian and that he later returned to Canada and in June, 1940 he was reported as being in the Canadian Army. Source stated further that his picture appeared with HARPY ERIDGED in some paper at the time. The paper is not known but it probably was the "People's Morld".

EDMARD HEIM. Source 2-L has stated that HEIM was a member of Local 37 of the I.A.T.S.L. and that he succeeded SAUNDERS and was made "office manager". Source further stated that HEIM remained in that position for a period of two weeks only, at which time he resigned and made an affidavit, the meatier part of which is as follows:

"During the two weeks I worked there I became convinced of the fact that the U.S.T.G. was not a true democratic union organised by and for the best interests of its members, but on the contrary was dominated and controlled by CHARLES J. KATZ, an attorney, and JEFF KIERF both non-members of the U.S.T.G., and by SAM COLDELATT and a few personally interested other parties whom I do not know."

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Source stated that the above affidavit was signed August 24, 1939 before HILTON TAYLOR, a notary public.

Source further stated that HEIN testified before the TENNEY Investigating Committee that the office was deluged with Communist propaganda such as the "People's World" and Communist inspired leaflets.

Source further stated that at a hearing of the JACK TENNEY Committee, HEIN testified that during his term as office manager of the U.S.T.G. the office was deluged with Communist pamphlets, leaflets, magazines and newspapers and in his opinion the organization was under the control of the Communists (The Communist connection of JEFF KIBRE has been set out above).

Source stated with respect to CHARLES J. KATZ that he is one of the attorneys for the Communist Party and one of the attorneys for HARRY ERIDGES; that he was formerly associated with LEO GALLAGHER, leading Communist Party attorney; that KATZ is also a member of the National Lawyers Guild, the Hollywood Anti-Nazi League, the League for Peace and Democracy, the Motion Picture Cooperative Buyers Guild, the North American Committee to Aid Spanish Democracy, the Motion Picture Democratic Committee, the National Federation for Constitutional Liberties, and others. Source further stated that the exposure of the above mentioned facts turned the tide away from Communist influence and the great majority of members of the U.S.T.G. recognized it as a Communist controlled union and would have nothing further to do with it.

Source further stated that the U.S.T.G. before the communications above mentioned were published, feeling that the situation was well in hand had already called for a National Labor Relations Board election. He stated that the election was held on September 20, 1939 and undoubtedly because of the exposure of Communist influence over the U.S.T.G. it lost the election by a two to one vote. He further stated that if the U.S.T.G. had been successful in this election it would have meant that eventually the C.I.O. would have gained control of all of the labor unions if Hollywood and of the entire motion picture and theatrical business because he stated that the I.A.T.S.E. is the key union organization in this industry, that the I.A.T.S.E. is still an international group of unions within the A.F. of L. and has approximately 80,000 members in the United States and Canada.

Source further stated that JEFF KIERE, having been exposed a second time as working in the interests of the Communist Party, resigned as adviser to the executive board of Local No. 37, I.A.T.S.E. in Hollywood and left that field. He stated that the next that he heard of KIERE that he was the organizer of the Fishermen's Union at San Pedro, California in June, 1941. He further stated that he is informed that KIERE and the stated that he is informed the stated that he is informed that the stated that he is informed that the stated that he is informed that the stated that the st

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the present time is the international representative of the Fishermen's Union - C.I.O. on the Pacific Coast.

Source further stated that the Communists, having failed to capture the Hollywood local of the I.A.T.S.E. by the device of setting up the U.S.T.G. as a separate union, they went back into their own various locals apparently as good members. He stated that there were a few expulsions by the I.A.T.S.E. of some of the leaders of the U.S.T.G., but these were few. He stated that the great majority were taken back into the various unions and that the past was forgotten.

STUDIO PAINTERS LOCAL NO. 644

Source 2-M has reported that Local 644 of the Studio Painters gained a roothold in the studios in the early twenties. Source stated that this union had a precarious existence from its inception until about 1933 when as a result of a strike in that year its membership followed the other studio workers in desertion of the A.F. of L.

Source further stated that when the M.P.W.I.U. was formed in 1934, which organization as we have seen above was the first Communist controlled union in the studios, it laid the foundation for the Communist activity which followed. Source stated that the Painters came into the M.P.W.I.U. in large numbers; that RUDOLP W. KOHI, who was not a member of the Communist Party at that time but who about six months later joined the Communist Party, had instituted a membership drive among the Painters and drew into the M.P.W.I.U. several hundred of the painters. Source further stated that while they were members of this union over a period of about a year, many of them became thoroughly indoctrinated with Communist ideas.

Source further stated that when the Communist Party line was changed in the apring of 1935 and the independent unions, of which the M.P.W.I.U. was one, were to be liquidated, RUDOLPH W. KOHI, left the M.P.W.I.U. and influenced all painters to do likewise.

Source stated that as a consequence of this order the painters went over into Iocal 644 almost in a body. He further stated that about this time the following incident occurred: KOHL recruited about 120 members into the M.P.W.I.U. in a period of about ten days; that within one week after he had done this he received orders from CEORGE MAURER, in charge of the Labor Commission of the Communist Party in the Ios Angeles Section, that the Farty line had been changed and informed them that he had been advised that he must not recruit any more members of M.P.W.I.U. but that he must go back into the A.F. of L. and build up that union. Source stated that

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KOHL by this time having become a good Communist Party member, promptly obeyed; that he went over to the Studio Painters Tocal No. 644, leaving the other painters behind in the M.P.W.I.U. Source stated that this caused a lot of confusion but eventually KOHL convinced them that his leaving them temporarily was for the best interests of the workers and after a short period he succeeded in justifying his action by getting them over on his side again (**\text{V(U)})

Source stated that KOHL, who was recognized as a sort of leader among his group, began actively working to build up local 644; that he succeeded and shortly thereafter he was elected Business Representative of that union and held the position for several years. Source further stated that during this time due to KOHL'S influence this union became the leading Communist dominated group in the Hollywood studies. He further stated that it has continued to be controlled by the Communist elements up to the present time. Source further stated that KOHL continued to be the leader of this union until the painters strike in 1936 at which time HERBERT K. SORRELL by taking an extremely active part in the strike, emerged as the strong figure in that union. Source further stated that in 1937 SORRELL supplanted KOHL in the leadership of this union (C)(w)

Source stated that KOHL in the fall of 1937 was appointed by HARRY BRIDGES as regional director for the C.I.O. in the Hollywood studios. He stated that his efforts in that capacity failed and the C.I.O. attempt failed so KOHL went back to work in the studios as a painter and KOHL was succeeded by JEFF KIBRE and the U.S.T.G. in the next attempt of the Communist Party to take over as herefore related.

HERBERT K. SORRELL

Source 2-N has informed the Los Angeles Eureau Office that SORRELL having supplanted KOHL as the leader of Painters 644 and as this union was spearhead of Communist penetration, having been developed out of the M.P.W.I.U., he, SORRELL, became the leader of the Communist factions in the Hollywood unions.

Source stated that while SORREIL was exercising this authority the Motion Picture Producers Association (M.P.P.A.) represented by their labor committee man, PAT CASEY, saw in SORREIL and his leadership an opportunity to develop another labor structure within the A.F. of L. which would contest the power and authority of the I.A.T.S.E. as the I.A.T.S.E. was still under the same leadership of BHOWNE and BIOFF.



Source further stated that CASEY favored SORRELL in all negotiations regarding labor to such an extent that SORRELL could get almost anything he wanted from the M.P.P.A. Source stated that in these negotiations SORRELL went outside the jurisdiction of his own union and managed to secure representations from other unions and secured with the help of CASEY wages and working conditions that the regular business representatives of those unions could not secure for themselves.

Source stated that as a result of these favors at the hands of CASEY and the combined efforts of Communist sympathizers, SORREIL soon emerged as a leader of certain unions mentioned heretofore which leaned toward the Communist position.

Source further stated that the build-up of SORRELL at one time reached the stage where CASEY proposed to E. J. MANNIX, an executive of M.P.P.A. that SORRELL be set up as the labor czar in Hollywood to handle for the unions all their affairs. Source stated that CASEY had made the statement that SORRELL "was easy to do business with and better results could be obtained under such an arrangement." However this suggested arrangement was turned down by Mr. MANNIX and LOUIS B. MAYER, executives of the M.P.P.A. This was in the spring of 1941.

Source further stated that SORRELL was working at this time in conjunction with the Communist Party is borne out by his testimony before the TENNEY investigating committee of the State Legislature in Los Angeles when SORRELL stated that JACK MOORE, Secretary of the Communist Party in Los Angeles County, was in the habit of calling upon him in the union office and giving him directions for his union activities.

Source further stated that SORRELL having developed as a leader of those locals which had strong Communist fractions in them, the next move was to set up an organization which would tie all of these locals into one body under the domination of SORRELL. In fall of 1941 the Conference of Studio Unions was formed.

CONFERENCE OF STUDIO UNIONS

Source 2-O has stated that this so-called "Conference of Studio Unions" is a small, compact group of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which has been taken over and is now under control of the Communist Party operating through its members in those unions which have captured key positions (L)

In reality this "Conference of Studio Unions" is the organization set up in the Hollywood studio labor groups to achieve trol and steering committee to coordinate and direct Communication



activities looking toward the taking over of all studio workers and their unions into the Communist Party orbit. It is the organization upon which the Communist Party relies for eventual complete domination of motion picture workers ()

The unions which have already been taken over and which are under Communist influence and which are represented by this conference are:

- (1) STUDIO PAINTER, LOCAL 644 of the International Brotherhood of Painters, Decorators and Paperhnagers of America.
- (2) Laboratory Technicians, Local 683, of the International Alliance of Theatrical Stage Employees.
- (3) SCREEN OFFICE EMPLOYEES GUILD, an affiliate of Studio Painters, Local 644, above.
- (4) SCREEN CARTOONISTS GUILD, an affiliate of Studio Painters, Local 644, above.
- (5) SCREIN SET DESIGNERS GUILD, an affiliate of Studio Painters, Local 644, above.
- (6) STUDIO MACHINISTS, LOCAL 1185 of the International Association of Machinists.

All of the unions above named are affiliated through their international and national bodies with the American Federation of Labor. Each affiliated union must pay a per capita tax of five cents.

The membership of above groups is approximately eight thousand (8000).

The Conference of Studio Unions was set up at a specially called meeting of the Studio Painters Union on November 2, 1941.

The organization is governed by a President, Chairman, Vice-Chairman and Secretary-Treasurer. Each union body affiliated is represented by not more than three delegates, one of whom must be the business representative.

HERBERT K. SORREIL is president of the Conference of Studio Unions. He is also business representative of Studio Painters, Local 644.

CONFIDENTIAL

NORVAL D. CRUTCHER, is Chairman. He is also Secretary-Treasurer of Laboratory Technicians, Local 683.

D. T. WAYNE is Vice-Chairman. He is also business representative of Studio Machinists, Local 1185.

RISSELL L. MCKNIGHT is Secretary-Treasurer. He is also President of Laboratory Technicians, Local 683 and Editor of "FLASHES", the official publication of Local 683.

Other delegates or representatives composing the Conference are:

JOHN R. MARTIN, business representative of Laboratory Technicians, Local 683.

GLENN PRATT, business representative of Screen Office Employees Guild.

WILLIAM POMERANCE, business representative of Screen Cartoonists Guild.

ED MUSSA, business representative of Screen Set Designers Guild.

HERNARD LUSHER, Secretary Screen Office Employees Guild.

BLANCHE COLE, Screen Office Employees Guild.

DAVE HILBERGAN, Vice-President Screen Cartoonists Guild.

ED M. GILBERT, Screen Set Designers Guild.

CARL HEAD, Studio Painters, Local 644.

WILLIAM BALL, Studio Painters, Local 644.

JOSEPH STERMAD, President Screen Set Designers Guild.

GEORGE E. BODLE, was, up to a few weeks ago, the attorney for the organization. (He has been appointed to the Mar Manpower Commission for this district).

LOUIS R. STEIN, has taken the place of BODIE as attorney for the conference.

While the stated object of this "conference" is "To bring about joint economical action and closer unity of the unions to protect



individual autonomy of the crafts," the real purpose is to act as a closely knit governing body secretly coordinating the activities of the member unions with the "party line" of the Communist Party.

The group acts, in reality, as a "top fraction" of the Communist Party to interpret the line and guide all activities in the direction of the political position of that party. (**)

The actions, resolutions and recommendations of the organization coincide with the line of the Communist Party in detail.

It has passed resolutions and sent copies to the President of the United States demanding a second front at once.

It has passed resolutions demanding the immediate independence of India.

It has passed resolutions protesting the deportation of HARRY BRIDGES, and has sponsored and circulated pamphlets to this effect.

It has passed resolutions, and put out to the public, pamphlets on the negro question identical with the present program of the Communist Party on that issue.

It is an integral part of Labor's Unity for Victory Committee, a Communist inspired group.

It is affiliated with, and has supported financially, the United Citizens for Victory Committee, also a Communist inspired group.

It is a sponsor for the War Symphony Committee, a recent Communist front organization in Southern California.

It passed resolutions demanding the release of EARL BROWDER when he was imprisoned in Atlanta prison,

It sponsored the "Open Letter to the American People", written by DALTON TRUMBO.

This conference and the group of unions it represents are recognized by the responsible A.F. of L. leaders in Hollywood as constituting the Communist "Bloc", and as the wedge being driven by the Communist Party into all labor organizations in the motion picture industry with the ultimate objective of taking over control of all workers in the industry.

Concentration .

HERBERT K. SORRELL, the president of the organization, and virtual dictator of the group, is a Communist of long standing, and a member of the Party. At a meeting of the TENNEY Committee of the State of California investigating subversive activities, his connections with the party were proven. Then shown documentary proof of his attendance at a convention of the Los Angeles section of the Communist Party, he admitted that he had attended, but stated that "he did not know it was a Communist convention."

At the same inquiry he admitted his connections with JACK MOORE, the local Secretary of the Communist Party at that time.

SORREIL is business representative of Studio Painters, Local 644. This union is one of the first organizations in the labor field in Hollywood to go over to Communist control. The control of this union since 1935 has been by members who were active in the Motion Picture Workers Industrial Union in 1934. This latter group was completely Communist dominated. Its attempt to take over the Hollywood studio workers failed.

NORVAL D. CRUTCHER, the Secretary of Laboratory Technicians, Local 683 is a Communist Party member, and has been active in Communist circles since 1934.

D. T. WAYNE, business representative of the Studio Machinists is a close fellow traveller of the Communist Party line and a satellite of SORRELL. This union is virtually an outgrowth of the Motion Picture Workers Industrial Union.

RUSSELL L. MCKNICHT, Secretary-Treasurer of the conference, is president of Laboratory Technicians, Local 683, and the Editor of "FLASHES", the official publication of that union. This publication follows the Communist Party line; was isolationist before Russia was attacked, and violently patriotic immediately after. It quotes extensively from "IN FACT", a Communist publication, and the magasine "FRIDAY" (now defunct). It has reprinted articles from many other Communist publications; has run articles by known Communists and fellow travellers such as LAL SINCH, CAREY MCWILLIAMS, SAM KALISH, DR. HERBERT B. ALEXANDER, GEORGE SELDES, SAM GOLDBLATT, and others.

Other delegates making up the conference who are communists and fellow travellers are:

JOHN R. MARTIN, business representative of Laboratory Technicians, Local 683.

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GLENN PRATT, business representative of the Screen Office Employed

BERNARD LUSHER, Secretary Screen Office Employees Guild.

WILLIAM POMERANCE, business representative of Screen Cartoonists (wild, and ex-field representative of the local Labor Relations Board.

DAVE HILBERMAN, Vice-President of Screen Cartoonists Guild.

ED M. CILEERT, a member of the Communist Party of long standing.

ED MUSSA, business representative of the Screen Set Designers Guild.

GEORGE E. BODLE, the attorney for the conference has been involved in Communist activities for years. His position is well known.

While the Conference of Studio Unions estensibly operates in the union field, it is part of an interlocking combination of all Communist front organizations in Hollywood, of which there are some thirty or more.

Its specific duties are, however, to work in the trade union field and act as a liaison between the Communist Party and Hollywood Studio Unions.

[Source 2-0 has stated that the local union from which all of this activity originally started was Studio Painters Local No. 644, the history of which has heretofore been given. As stated it received its impetus for Communist activity from the M.P.W.I.U.

Source 2-0 has stated that the other unions forming this conference are the followings

LABORATORY TECHNICIANS #683. Source 2-P has stated for that this union is a local and a part of the I.A.T.S.E., that it was organized and granted a charter by the I.A.T.S.E. in 1929. He further stated that it has functioned as a regular and conservative local until 1941; that its membership is composed of workers who develop and process the film for motion pictures. He further stated that the department over which this local union has jurisdiction and control of the workers is one bottleneck which could disrupt the entire industry under a given set of conditions. He stated that the tremendous expense of producing a picture is finally reduced to an image on a narrow strip of film 33 mm in width. He stated that this narrow strip of film, which represents the entire efforts of the industry, must be processed, much of it in a dark room in this department. From

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this department the product then spreads out famules throughout the world.

Source stated that it has always been the contention of the Communists that if they could succeed in getting control of the workers in this department the industry would be at their mercy. Source stated that the Communists and fellow travellers working in this union since 1936 utilizing their usual tactics of slander, false rumors and finally accusations that the regularly elected officers were secretly conniving with BROWNE and BIOFF, they finally succeeded in 1941 in causing anti-Communist officers of the union to resign in disgust and the Communist element in the union took over control which they now exercise. He further stated that this union has followed the Communist Party line from isolation to the present war; has passed all resolutions identical with those of the Communist program and is affiliated with Hollywood Writers Mobilization for Defense, Labor's Unity for Victory Committee and has issued pamphlets protesting the proceedings of deportation of HARRY BRIDGES; resolutions advocating a second front has been adopted; the independence of India has been urged and resolutions on the negro question; was sponsor for the War Symphony Committee; works in connection with the League of American Writers, and supports every phase of Communist front activity (U)

Source further stated that the officers of this union, #683, I.A.T.S.E., are the following:

RUSSELL L. McKNIGHT, President. He is editor of "Flashes", the official paper of the union.

MELVIN G. YOUNG - Vice-President.

PAUL JAFFE - Recording Secretary.

NORVAL CRUTCHER - Secretary-Treasurer.

JCHN R. MARTIN - Business Representative.

CHARLES GREENBERG - Sergeant-at-arms.

>> RALPH BLANCHARD - Member of the Executive Board.

FRANK REGAL - Member of the Executive Board.

ARTHUR LEVENHAGEN - Member of the Executive Board.

DOROTHY ALEXANDER - Member of the Executive Board.

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GEORGE SHAW - Member of the Executive Board.

THEODORE FOGELMAN - Member of the Executive Board.

SAMUEL HORN - Member of the Executive Board.

Source 2-P has stated that everyone of the persons named above, with the exception of CHARLES GREENBERG, is either a Communist Party member of a fellow traveller. They all follow the same line in its devious changes. Source further stated that previous to this time this union announced in its official publication, "Flashes", that the war was one of imperialism, made no appeals for national defense, ridiculed the passage of the Selective Service Act, and supported the general isolationist policy of the Communist Party at that time. (E)

Source stated that "Flashes" did then as it does now quote from such Communist publications as "In Fact" and "Friday", and reprints in substance articles appearing in the "People's World", the official publication of the Communist Party on the Pacific coast. Source further stated that it has invited to speak before its membership such well known Communist Party members and fellow travellers as:

CARET MCWILLIAMS
SAM KALISH
DR. HEBERT B. ALEXANDER
DALTON TRUMBO

Source further stated that since HITLER'S attack on STALIN this union has completely reversed its political viewpoint and is now all out to win the war. Source stated that it has passed resolutions demanding a second front, independence for India, protested the deportation of HARRY ERIDGES, and issued pamphlets to that effect, and follows implicitly every detail of the Communist Party demands.

SCREEN OFFICE EMPLOYEES GUILD

Source 2-Q has stated that this union was originally organized as an independent group in about 1937. He stated that after being in existence some three or four years it came under the influence of HERPERT K. SORREIL and the Communist elements within it and in 1941 it was issued a charter by Local 644, A.F. of L. Studio Painters, and is now affiliated through Local 644 with the International Brotherhood of Painters, Paperhangers, and Decorators of America.

[Source further stated that this union has jurisdiction over all clerical workers and secretaries in the Hollywood studios, although the A.F. of L. has a regular established office workers union in the Los Angeles area where these workers rightfully belong. This group has affiliated itself with the International Painters organization. The reason for this odd combination is the preference for the Communist leadership of SOR-REIL over affiliation with regular A.F. of L. Office Workers Union.]

Source 2-Q has stated that the following are the officers

of this union:

MARGARET BENNET - President

BLANCHE COLE - Recording Secretary

BERNARD LUSHER - Financial Secretary

CLAIRE HARGAN - Treasurer

JACK RKID - Warden

BARBARA ALEXANDER - Conductor

GLENN PRATT - Business Representative

Source further stated that the officers named constitute the executive board. He further stated that the officers of this union and the union as a body follows the Communist Party line and in so doing has passed the same resolutions and engaged in the same activities mentioned above regarding Local 683. Source further stated that CLENN PRATT, the business agent of this union, has recently entered the Officers Training School of the Army and ED M. GILBERT of the Screen Set Designers Union has been elected to take PRATT'S place as the business agent of this union. GILBERT is a member of the Communist Party.

SCREEN CARTOONISTS GUILD LOCAL NO. 852

Source 2-R has informed that this guild has jurisdiction over cartoonists, sketch artists, and animators engaged in making animated cartoons in the motion picture industry. Source 2-R has stated that this guild was organized about 1939 originally as an independent group. He further stated that in 1941 the guild succumbed to the influence of SORREIL and was issued a charter by Local 644, Studio Painters, and therefore is now affiliated with the International Association of Painters, Paperhangers and Decorators of America.

Source stated that this affiliation of the cartoonists with the painters and paperhangers was brought about by the help which SORRELL rendered to this guild in getting better working conditions and wages and which help was made possible by the favoriteism shown SORRELL by PAT CASEY. was an important factor in winning the confidence of this guild by SORRELL.

Source further stated that this same process was employed by SORREIL in all the other unions and guilds which were members of the Conference of Studio Unions.

following:

Source 2-R stated that the officers of this guild are the

JACK ZANDER - President

DAVE HILBERMAN - Vice-President

ERIC LARSEN - Treasurer

PEPE RUIZ - Financial Secretary

AL ARMATUZIO - Warden

A. C. CAMER - Conductor

WILLIAM POMERANCE - Business representative

Source 2-R has stated that the officers of this guild and the guild as a body follows the Communist Party line and in so doing has passed the same resolutions and engaged in the same activity mentioned above regarding Local 683.

SCREEN SET DESIGNERS GUILD

Source 2-S has stated that this guild has jurisdiction over set designers, draftsmen, and illustrators, that the workers composing these crafts over a period of years have had various organizations, none of which were successful. Source stated that at one time they were classed as scenic artists and formed a union on that basis but it soon went out of existence. Source further stated that further attempts were made which likewise failed. He also stated that it was not until 1939 that they formed a stable organization. Source further stated that in the fall of 1941 this organization affiliated with Painters Union Local No. 644, thus coming under the influence of HERBERT K. SORREIL and this Painters Union No. 644 which had been dominated by Communist influence since 1935 as has beretofore been shown.

Source further stated that the membership of this guild is limited, being only approximately 300 members. He stated that as a consequence this guild does not have the usual number of paid officials. He stated that the business of this guild is transacted at the office of its attorney, CEORCE E. BODLE, 608 South Hill Street, downtown Los Angeles; however since BODLE has been appointed as Assistant Director of the War Manpower Commission on the Pacific coast in charge of Southern California district, this guild is now located at 9441 Wilshire Boulevard, Beverly Hills, telephone CRestview 1-4051.

Source 2-S has stated that the present officials of this organization are the following:

JOSEPH STERNAD - President

ED MUSSA - Business representative

LESLIE THOMAS - Executive board member

LEW COULD - Executive board member

ART LONERGAN - Executive board member

FRITZ WILLIS - Executive board member

ED M. GILBERT - Executive board member

Source further stated that the officers and executive board members above named handle all of the affairs of this guild and the general membership does not even have a vote in the affairs of the guild.

Source further stated that the officers of this guild and the guild as a whole follow the Communist Party line and in so doing have passed the same resolutions and engaged in the same activities mentioned above regarding Local 683.

Source 2-S has stated that/the officers named ED M.
GHLEERT is known to be a member of the Communist Party and has been to the
knowledge of source a member of the party since 1933. Source has stated
that in 1934 and 1935 GHLEERT was a member of the executive board of the
MPWHU mentioned above. He further stated that in 1935 GHLEERT was made
chairman of the top fraction of the Communist Party in the Hollywood studio
units, being appointed to that position by GEORGE MAURER who was in charge
of the Labor Commission of the Communist Party of southern California.

- 55 -

COMMIDENTIAL

STUDIO MACHINISTS LOCAL MO. 1185 (S.M.L.)

Source 2-T has informed that the Studio Machinists Local No. 1185 is, as are all of the other locals that make up the Conference of Studio Unions, a unit of the international group affiliated with A.F. of L. He further stated that this local is one of the unions of the International Association of Machinists.

Source 2-T has further stated that workers who belong to this union are highly skilled mechanics engaged mostly in building and servicing motion picture cameras and other high precision work of like character.

Source further stated that this union came into existence as an outgrowth of the M.P.W.I.U. heretofore mentioned; that in 1934 and 1935 the majority of the machinists in the Hollywood studios were members of this Communist dominated M.P.W.I.U. Source has stated that it had taken in the entire crew of machinists then engaged in the experimental plant of Technicolor Corporation; that it had also taken in all of those workers employed in the Mitchell Camera Company, the largest manufacturer of motion picture cameras in the United States. Source has further stated that while this plant was not a part of the motion picture studies proper, its products were used solely in the production of motion pictures. He has further stated that this union also had taken into its ranks a large percentage of skilled mechanics in the studios proper.

Source further stated that the Communist program and party line at that time was accepted by the machinists members of that union almost wholeheartedly. He further stated that the leaders of this group and the individual to whom the machinists group within the union looked to for leadership was WIIFRED W. LYON, who is referred to above as President of the M.P.W.I.U. and who later made a trip to Soviet Russia to work in the motion picture industry there and who was selected by the delegates from the Soviet Union in 1936 to go to Russia for that purpose.

Source further stated that when the Communist Party line changed in the fall of 1935 and all Communists were instructed to join the A.F. of L. unions, this group of machinists left the M.P.W.I.U. and applied for a charter from the International Association of Machinists, an international affiliated with the A.F. of L. Source stated that a charter was granted and about 1937 this local No. 1185 was created in Hollywood.

Source 2-T further stated that the union followed the usual procedure of new unions in building up its membership; that at the same time Communist influence was at work in the union and by the summer

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of 1941 this union under the leadership of its business representative, D. T. WAYNE, had gone over officially into the group called the Conference of Studio Unions, dominated as above stated by HERBERT K. SORPELL. Source further stated that the original meeting called to set up the Conference of Studio Unions was authorized officially by this Local 1185 and Local 644 of the Studio Painters. He further stated that at this meeting SORRELL and D. T. WAYNE represented their respective unions as the original base for this conference.

Source further stated that this union No. 1185 is represented in all of its transactions by this business representative, D. T. WAYNE. No other officer appears in any negotiations for the union or apparently take part in any of its political activity. He stated that WAYNE is the Vice-President of the Conference of Studio Unions.

Source 2-T stated that this union acting through its spokesman, D. T. WAYNE, has affiliated with the same organizations and pursued the identical line as has Local 644 Studio Painters. He has stated that Mr. WAYNE is completely under the domination of HERBERT K, SOURCIL.

Source 2-T has further stated that this union has followed the same procedure as to resolutions and protests as has Local 683 Laboratory Technicians mentioned above. He has stated the union follows the Communist Party line as an integral part of the Conference of Studio Unions.

Source 2-T has stated that this Conference of Studio Unions is the group of A.F. of L. unions which has penetrated the Studio Union A.F. of L. structure and planted the Communist Party line by boring from within, which has been the tactics used for twenty years by the Communist Party and practiced in the earlier days by WILLIAM Z. FOSTER who from 1920 to 1928 was the secret agent of the Communist Party, U.S.A. in charge of organized labor activities, during which time he denied he was a Communist and posed as a legitimate labor leader (10)

Source 2-T has stated that it was not to be implied that this Conference of Studio unions controls the majority of A.F. of L. workers in the studies. There are many other A.F. of L. locals not Communist controlled, but this small group composing this Conference are more or less key unions. He further stated that they have the backing of the entire Communist structure and the sympathy of the large number of fellow travellers in the cultural group, and due to this fact they possess strength out of all proportion to the number of locals and membership.

Source 2-T has further stated that the publication in which the affairs of this Conference of Studio Unions are handled is the monthly paper "Flashes", issued by Local 683 of the Laboratory Technicians.

CONFIDENCE

Source has also stated that this union uses the daily "Variety", a trade paper which is extremely partial to the activities of this conference and to HERBERT K. SORRELL. This source further stated that RALPH RODDY, who is in charge of labor dues for "Variety", apparently is a fellow traveller and follows the party line. These newspapers will be treated under separate headings.

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HOLLYWOOD GUILD COUNCIL

Source 2-U has reported that the guilds making up the Hollywood Guild Council are the bargaining agencies for what is known as "the cultural groups, writers, artists, directors, readers and publicists." These guilds although not affiliated with A.F. of L. or any other labor group are the bargaining agencies for their members. It should be noted that as in the case of writers, directors and art directors, the matter of salaries is an individual matter. Those guilds in their bargaining negotiations deal with such matters as working conditions, screen credits, etc.

WORKS FOR THE FORMATION OF THE HOLLYWOOD GUTLD COUNCIL

Source 2-U has further stated that after the defeat of the Communist controlled United Studio Technicians Guild (U.S.T.G.)/the National Labor Relations Board election held on September 20, 1939 as above related, the Communist elements not being able to function within the I.A.T.S.E. proceeded to set up another organization outside the A.F. of L. As a base for their operations they created another organization "The Hollywood Guild Council". This council was composed of representatives or delegates from what is called "the cultural groups". They are the following (//)-)

	Guild	Approximate membership
	Screen Directors Guild	<u>in 1941</u> 350
	Screen Readers Guild	250
	Screen Publicists Guild	200
	Screen Set Designers Guild	350
i	Screen Office Employees Guild	900
V	Screen Cartoonists Guild Total	4,000 V
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Source 2-O further stated that the Hollywood Guild Council was set up in the fall of 1939, shortly after the U.S.T.G. was dissolved; that when this guild council was organized the Screen Set Designers Guild, Screen Office Employees Guild, and Screen Cartoonists Guild, were not affiliated with the A.F. of L. This affiliation was not made until the fall of 1941. The others never were affiliated with the A.F. of L.

Source further stated that the purpose of this Hollywood Guild Council was to afford a base of operations to carry on Communist propaganda and keep alive the attempt to penetrate the other unions. They attempted to draw into the council many of the A.F. of L. locals but were not successful. The activities were confined to these various guilds which had always been more or less subject to Communist infiltration.

Source further stated that the leading group and the one which practically controlled the Hollywood Guild Council was the Screen Writers Guild. All of the activities of this council had their origin in the Screen Writers Guild. The officers and leading figures in the Screen Writers Guild are almost all members of the League of American Writers. This League of American Writers has been in control of the Screen Writers Guild for many years and has succeeded during that time in having its members placed in key positions in this guild.

The political viewpoint of the League of American Writers has dominated the Screen Writers Guild completely. The other guilds mentioned never played a great part in the Hollywood Guild Council for the reason that they were not so easily organized. To a large extent they lent their names and appointed delegates to the council. It might be said that they "trailed along."

Source 2-U further stated that the activities of the Hollywood Guild Council extended from the fall of 1939 to June 22, 1941, at which time HITLER invaded Russia, which automatically ended the HITLER-STALIN pact. He stated that this period was one in which the line of the Communist Party was isolationist and anti-war and anti-preparation for defense. He further stated that the Hollywood Guild Council during this period fell into line with that position. However it accomplished very little, being overly conscientious in its activities.

Source further stated that immediately after the invasion of Russia this council had no further place as a propaganda group inasmuch as the majority of the representation of the guilds were writers, directors, artists, etc. They transferred their activities from a position of isolation to one of violent patriotism. He further stated that after the change in the Communist Party line caused by the invasion of Russia was made clear, which tenting approximately three to four weeks, the directing heads of the guild (Communist)

began an intensive campaign in support of the war. They transferred their activities to other fields, the principal one of which became the Hollywood Writers Mobilization for Defense.

Source further stated that the Hollywood Guild Council did not go to other organizations as a body but the individual members went as individuals and joined and supported such organizations as the Writers Mobilization for Defense, The Citizens Unity for Victory Committee, Laborers Unity for Victory Committee, The Committee for the Care of Children in Wartime, the United Russian Relief, Committee for Medical Aid to Soviet Russia, American-Russian Council for Friendly Relations, The Hollywood Canteen, Victory Bond Drive, and many other forms of war activity.

Source stated that as a result of this transfer of activities to these other groups by the leaders of the council, it became inactive and at the present time it remains as a mere name only.

Source further stated that so far as it has been possible to ascertain the Hollywood Guild Council did not make public the names of the individuals who were its leaders and directors. The council never took direct action as a body but it acted as a sort of steering committee or advisory club for the various guilds that made up the council. Source stated that the following persons were the most active in the affairs of the Hollywood Guild Council:

SHERIDAN GIBNEY - President, Screen Writers Guild, 1941.

∠ ROBERT ROSSEN - Secretary, Screen Writers Guild, 1941.

LESTER COLE - Treasurer, Screen Writers Guild, 1941.

MARY McCALL, JR .- Member Screen Writers Guild, 1941.

JOHN HOWARD LAWSON-Member of Screen Writers Child, 1941.

JEROME CHOPOHOV - Member of Screen Writers Guild, 1941.

ALLEN SCOTT - Member of Screen Writers Guild, 1941.

ED M. GILBERT - President, Screen Set Designers Guild, 1941.

GLEN PRATT - Business Representative, Screen Office Employees Guild, 1941.

- 60 -



DAVE HILBERMAN - Vice-President, Screen Cartoonists Guild, 1942.

FRANK TUTTLE

- Screen Directors Guild, 1941.

DON GORDON

- Screen Readers Guild, 1941.

LESLIE MASON - Screen Publiciats Guild, 1941.

Source 2-U further stated that the approximate membership of the Hollywood guilds affiliated with the Hollywood Guild Council was 4,000, the majority of whom were members of the Screen Writers Guild and Screen Office Employees Guild. He further stated that the Hollywood Guild Council is now practically inoperative due to the war conditions and the further fact that since it was set up the Screen Office Employees Guild, the Set Designers Guild, and the Screen Cartoonists Guild became affiliated with the A.F. of L. in the fall of 1941 and are now a part of the Conference of Studio Unions as noted heretofore.

Source further stated that some of the guilds mentioned above were affiliated with the Hollywood Guild Council and are independent groups and have no connection with national unions.

SCREEN WRITERS GUILD 1655 No. Cherokee Avenue, Hollywood, California

Source 2-V has reported that the Screen Writers Guild is an independent organization not affiliated with the American Federation of Labor; although it calls itself a guild it is a labor union and is the bargaining agency for writers in the Hollywood motion picture industry.

Source 2-Vhas stated that the Screen Writers Guild was organized in 1934, that it is the first union group in the cultural field to come under domation of the Communists and fellow travellers. In fact it was organized by a group of writers who were then members of the John Reed Club of Hollywood, a Communist front organization that afterwards became the Hollywood chapter of the League of American Writers in 1935. Source stated that prominent among this group of original organizers were:

HOWARD LATSON
SAMUEL ORNITZ
DUDLEY NICHOLS
CUY ENDORE
HARRY CARLISLE

CONFIDENTIAL

All of the above have long records of Communist activity in the Hollywood motion picture industry.

Source further stated that the Screen Writers Guild ever since its inception has taken the leadsmong the organized cultural union groupe in the Hollywood motion picture industry in following the Communist Party line in all its devious changes. He further stated that this guild was mainly responsible for setting up the Hollywood Guild Council, a Communist dominated group. Although not affiliated with the Conference of Studio Unions, it has probably acted in support of that body which, as has been shown, is another Communist controlled group of A.F. of L. local Hollywood unions. Source further stated that this guild is the sponsor and moving force in the Hollywood Writers Mobilization for Defense; that it sponsored the publication "Communique" which was published and distributed from its headquarters. He further stated that it is one of the sponsors of the Hollywood Canteen which was recently set up for the purpose of furnishing entertainment for the armed forces. He further stated that its officials and members have been active in every form of Communist and Communist front activity in southern California for years.

Source 2-V has further stated that the Communist domination of the Screen Writers Guild has been so continuously obvious that in 1936 a small group of writers revolted against this domination and attempted to oust the Communists from control. This revolt was led by a small group of writers, most active of whom were JAMES K. McGUINESS, JOHN LEE MAHIN, HOWAHD EMMETT HOGERS, PATTERSON Menutt, BESS MEREDITH, HERMAN J. MANCKIEWICZ, ROBERT RISKIN and SAMSON RAPHAELSON.

Source further stated that one of the foremost "red baiters" as he was called at the time was Mr. MANCKIEWICZ, one of the highest paid writers in Hollywood. Source stated that MANCKIEWICZ ran a full page advertisement in the Hollywood Reporter, a trade daily, which he headed as follows:

"PROPOSED CHARTER
FOR
LOCAL NO. 1, SONS AND
DAUGHTENS OF 'I WILL ARISE'
SCREEN WRITERS
UNION"

He signed the communication:

"Writers of Hollywood unite!
You have nothing to lose but your brains!
HERMAN J. MANCKIEWICZ,
Grub Street, Beverly Hills, California.
In the Year of the Terror, One,"
New Theater June, 1936. P.25

Source 2-V further stated that despite the fact that this small group had exposed the Screen Writers Guild as being Communist controlled, it lost the fight and the guild continued as usual. Source stated that again in 1941 another revolt against the Communists in the organization took place. Some of the same group tried again; notably Mr. ROCERS and Mr. McGUINESS were active. This time they succeeded in forcing the resignation of JOHN HOWARD LANSON, DONALD OCHEN STEMART, and RING LANDNER, JR. from official positions. These three have long been known for their Communist activity. He further stated that the resignations of LANSON, STEWART and LANDNER were merely concessions to a state of affairs, as at this time Communists and fellow travellers were still suffering from the effects of the HITLER-STALIN pact, but source stated that after Russia was attacked by HITL at and the Communist Party line changed and permitted Communists to pose as good, loyal American citizens and at the same time denounced anyone as "fascist" or "Nazi" who brought up the question of Communism, the Communist elements became bold and again openly took the reins of the Screen Writers Quild.

Source further stated that the close connection between the League of American Writers and the Screen Writers Guild is evidenced by the membership of many of the officials and members in both organizations. He further stated that members of the League of American Writers are in complete control of the Screen Writers Guild.

Source 2-V reported to the Los Angeles Bureau office that the following parties were elected officers of the Screen Writers Guild on November 12, 1942:

> MARY McCALL, JR. President LESTER COLE (A* Vice-President FRANK PORTER Secretary / FRANCIS EDMAPD FIRACOH Treasuror HAROLD EUGHALI Executive board member HUCO BUTLER Executive board member MARC CONTILLY Executive board member PARUL JARRICORNO Executive board member GORDON HAIM WEG Executive board member HARRY JURNITZ ---Executive board member GLADYS LEHMAN~ Executive board member JANE LURFIN-. Executive board member WALDO SALT: Executive board mamber ALLAN SCOTT Executive board member JAY CURNEY (Alternate executive board member FELLY JACKSON Alternate executive board member TALBOT JENNINGS -Alternate executive board member JOHN LARKIN ~ Alternate executive board member NAT PERRIN-Alternate executive board member BETTY REINHARDT -Alternate executive board member MARGJERITE ROBERTS Alternate executive board member

Source 2-V and 2-W further stated that the following officers of the guild are followers of the Communist Party line as indicated below:

MARY McCAIL, JR., President of the Screen Writers Guild, is supported by the Communist elements in the organization; was elected November 12, 1942 as President; was active in the Hollywood Anti-Nazi League, a Communist front organization, until the signing of the STALIN-HITLER pact; spoke under the auspices of the Hollywood League for Democratic Action, a Communist frontisolationist organization, on February 21, 1940, at the Philharmonic Auditorium, Los Angeles, in which the program was "Hollywood Accepts MARTIN DIES". She stated at this meeting "MARTIN DIES was worse than Communism". She was one of the members of the Screen Writers Guild who wired a demand to Congress on March 5, 1940 that it eliminate the DIES Committee. She sponsored the Russian anniversary celebration at the Shrine Auditorium on November 8, 1942. She was a member of the committee on arrangements. She is a member of the Hollywood Writers Mobilization for Defense, a member of the League of American Writers, and teaches at the Hollywood Writers School and follows the Communist Party line explicitly.

LESTER COLE, Vice-President of the Screen Writers Guild, is a member of the League of American Writers. He was one of the signers of the letters of "150", "400", which were part of the struggle between STALIN and TROTSKY for control of the Communist Party. He was a signer of the call for the Fourth Congress of the League of American Writers, which was a supporter of the American Peace Mobilization. He is an instructor in the Hollywood Writers School, a Communist dominated school run by the League of American Writers. He has been a follower of the Communist Party line for many years.

FRANCIS EDWARD FIRACOH, Treasurer of the Screen Writers Guild, is a member of the League of American Writers. He was one of the signers for the call for the Third Congress of the League of American Writers. He is a member of the Hollywood Anti-Nazi League and the Hollywood Writers Mobilization for Defense.

HAROLD BUCHMAN is a member of the executive board of the Screen Writers Guild. He is also a member of the League of American Writers, a member of the Hollywood Anti-Nasi League, and a member of the Hollywood Writers Mobilization for Defense.

MARC CONNELLY is a member of the executive board of the Screen Writers Guild and is a member of the League of American Writers. He signed the call for the Third Congress of the League of American Writers. He is a member of the Hollywood Writers Mobilization for Defense. He teaches at the Hollywood Writers School. He follows the Communist Party line. He was a member of the arrangements committee for the Russian anniversary celebration November 8, 1942 at the Shrine Auditorium in Los Angeles.

PAUL JARRICO, member of the executive board of the Screen Writers Guild, is a member of the League of American Writers. He teaches at the Hollywood Mriters School and is a member of the National Federation for Constitutional Rights, a Communist front organization. He is a member of the Hollywood Writers Mobilization for Defense. He signed the call for the Fourth Congress of the League of American Writers which endorsed the American Peace Mobilization. He follows the Communist Party line faithfully.

GORDON KARN is a member of the executive board of the Screen Mriters Guild and a member of the League of American Mriters. He was an associate editor of "The Clipper", the official organ of the League of American Mriters, Hollywood chapter. He was a member of the Hotion Picture Cooperative Buyers Guild, a Communist front organization. He was one of the signers of the call for the Fourth Congress of the League of American Writers which endorsed the American Peace Mobilization. He follows the Communist Party line faithfully.

HARRY JURNITZ is a member of the executive board of the Screen Writers Guild and a member of the League of American Writers. He is also a member of the Hollywood Writers Mobilization for Defense.

Screen Writers Guild and a member of the League of American writers. He was an associate editor of "The Clipper", the official organ of the League of American Writers, Hollywood chapter. He is a member of the Motion Picture Cooperative Eugers Guild, a Communist Party front organization. He was one of the signers of the call for the Fourth Congress which endorsed the American Peace Mobilization. He follows the Communist Party line faithfully.

ALLAN SCOTT is a member of the executive board of the Screen Writers Guild and a member of the League of American Writers. He teaches at the Hollywood Writers School and is a member of the Hollywood Writers Mobilization for Defense. He follows the Communist Party line strictly.

JAY COMMENT is a member of the executive board of the Screen Writers Guild and a member of the League of American Writers. He teaches at the Hollywood Writers School. He was a co-author of the plays "Meet the People" and "Zero Hour", both of which were isolationist and were sponsored by the American Peace Mobilization. They were produced by the Hollywood Theater Alliance, a Communist front group, and directed by HETBERT BIBERMAN, a well known Hollywood Communist. GORNEY follows the Communist Party line strictly.

Source 2-V conpiled a list of the members of the Screen Writers Guild who are Communists and/or fellow travellers in the League of American Writers and who have been identified for many years as engaged in Communist activity.

JOHN HOTTARD LATESO SAM ORNITZ DUDLEY NICHOLS TESS SLYSINGER FRALK DAVIS DOROTHY PARKER ALLAN CAMPBILL MARION SPITZER MADELINE RUTHVEN H. S. (HY) KRAFT LESTER COHEN CUY ENDORE JERRY SACKHEIM VIOLA BROTHERS SHORE DCHALD OGDEN STEWART eila kas viduters JORT EMIGHT ROBLET TASKER JOHN WEXLEY ROBERT ROSSEN THEODORE DREISER JULIUS EPSTEIN

PHILIP ENSTELL SIDNEY BUCHMAN PHILLIP DUNNE EDMARD CHODOROV JEROME CHODOROV LIILIAN HEILKAN CEDRIC ETLFRAGE HAC PLITSTELL HARRY CARLISLE VERA CASPERAY MOLLY CASTLE ARANUD D'USSEAU EDWARD ELLSEU JOSEPH FIELDS HARTIN GRANT ARTHUR KOEER ALBORT MALTI ROBERT MILTOR W. L. RIVERS CHORGE SKLAR ORSON TELLES VICTOR A. YAKHONTOFF

Source 2-V has stated that all of the above are active members of the League of American Writers and the Screen Writers Guild; that they are all identified either as members of the Communist Party, fellow travellers, or members of such front organizations as the Hollywood Anti-Nazi League, the Nollywood League for Democratic Action, Nollywood Peace Forum, Hollywood Theater Alliance, United Refugees Committee, Hollywood Committee for Writers in Exile, Rescue Ship Mission, Hollywood Writers Mobilization for Defense, Consumers United, Hotion Picture Cooperative Buyers Guild, National Federation for Constitutional Rights, SCHNEID-RMAK-DARCY Defense Committee, United Spanish Aid Committee, HARRY BRIDGES Defense Committee, American Peace Mobilization, American-Russian Institute, American Society for Cultural Relations with Russia, Committee to Aid Agriculture workers, League of Momen Shoppers, Westen Mriters Congress.

SCREEN DIRECTORS GUILD

Source 2-X has reported that the Screwn Directors Guild of Hollywood was organized in February, 1936 for the purpose as stated at that

time to bring the directors of motion pictures into line with other labor unions in the industry. This source also furnished information relative to the various parties who are active in the affairs of this guild.

This effort was made by a small group of motion picture directors who professed the "progressive" position, and who maintained in a broad sense that the motion picture should carry a social or political measage rather than being what they claimed it was at the time, merely an "escape mechanism" for the masses. In reality the term "progressive" meant sympathy for the Communist cause which was then just beginning to make headway among the intellectuals of the Hollywood motion picture industry.

The names of those composing this small group were:

KING VIDOR
LEWIS MILESTONE
FRANK TUTTLE
WILLIAM K. HOWARD
JOHN FORD
FRANK BORSACE
HOWARD HAWKS
WESLEY RUGGLES

JOHN CHOMITELL
WILLIAM WELLMAN
ROUBEN MAMOULIAN
CRECORY LACAVA
CLARENCE BROWN
EDWARD SUTHERLAND
H. BRUCE HULBERSTONE

The difficulty in organizing these directors whose salaries ran into thousands of dollars per week and reducing them to a status of trade unionists was no small one.

The position and duties of the director of motion pictures place him closer to the producer or employer than to the worker. At times his interests lead him actually into the production field where he becomes an employer of a kind.

For these reasons the Screen Directors Guild is in no sense strictly a bargaining labor union; although the Communist theoretician claims that it is, but the directors as a class have not yet discovered the fact. Actually the Screen Directors Guild occupies an anomalous position among Hollywood labor organizations which plays at going through the motions of a labor union. The high salaries of the directors and their preferred position among the elite of the motion picture world contradicts any questions of "wages and working conditions".

This leaves the Screen Directors Guild with but one basic reason for existence which, to a small group within the organization, is all in all. This reason is ideological, or, as this group would express it if driven into a corner, "cultural". By "cultural" is meant production of motion pictures sympathetic to the cause of Communism and the political economy of Soviet Russia.

This is no implication that the entire membership of the Screen Directors Guild, or even the majority, are of this viewpoint, or that the organization as a body reacts in that direction. It is the usual small group within the organization that works to steer it into this type of activity.

The Screen Directors Guild, of necessity, confined within narrow bounds as a bargaining agency. Also any political activity it is free to adopt is circumscribed.

Yet in spite of those restrictions the Screen Directors Audid has sponsored such organizations as the Hollywood Writers Mobilization, a Communist inspired project, the Hollywood Canteen, likewise controlled by Communist elements, the War Symphony Committee, and others. It was affiliated with the Hollywood Guild Council mentioned heretofore.

There is considerable Communist activity among the individual members of the directors guild, but they function as individuals and take part in outside organizations and groups.

The Communist Party has for years made every effort to take into its folds motion picture directors. They have recognized the strategic position of the director in injecting propagands into a picture. In this they have been somewhat successful heretofors.

But at the present time the field is wide open. The position of Soviet Russia as an ally, and the large number of pictures now being made based on the war situation, permits those directors so inclined to inject into the picture such Communist propaganda as would not have been possible heretofore. And for the making of such pictures the Hollywood producers invariably select those directors and writers who are sympathetic to the Soviet union and the Communist cause.

The officers of the Screen Directors Guild are the follow-

ing:

GEORGE STEVENS - President

ERNST LUBITSCH - First Vice President

NORMAN TAUROG - Second Vice President

WILLIAM A. SEITER-Secretary

TAY CARNETT - Treasurer

J. P. McCOMAN - Executive Secretary,

MABEL WALKER WILLEBRANDT - Counsel

- 68 -

CONFIDENTIAL

Board of Directors: (in addition to the above)

DAVID BUTLER
EDWARD H. GRIFFITH
HOWARD HAWKS
A. EDWARD SUTHERLAND
WILLIAK A. WELLMAN

GEORGE CUKOR
HENRY HATHAWAY
MARK SANDRICH
RICHARD WALLACE
SAL WOOD

Alternates to the Boards

FELIX FEIST
REEVES EASON
IRVING PICHEL
LESLEY SELANDER

Of the above officials few have been openly active or have expressed publicly sympathy for Communism or its philosophy.

GEORGE STEVENS. Source 2-I has reported that GEORGE STEVENS is President of the Guild; that he has been identified with some of the Communist front organizations. He represented the guild in the United Citizens for Victory Committee, and spoke at a meeting in the Philharmonic Auditorium in September of 1942. He has had some connections with the Hollywood Theatre Alliance, a Communist inspired project, and has affiliated with various Russian Relief drives. His activities have been of a mild nature.

ERNST LUBITSCH has been looked upon as a fellow traveller but directed the picture "Ninotschka", which was anti-Communist satire. This would cancel out any Communist leanings previously held. For directing this picture he was attacked by the Communists in the industry and out.

Of NORMAN TAUROG, WILLIAM A. SEITER, TAY GARNETT, and J. P. McCOWAN, there is no record of any activities.

Of the Board of Directors the same can be said, with the exception of IRVING PICHEL, one of the alternates.

IRVING PICHEL. Source 2-X has stated that Mr. PICHEL has long been active in circles allied to the Communist Party. Sponsor and active in the Hollywood Anti-Nazi League, and sponsor of the United Spanish Aid Committee, both strictly Communist front organizations. He teaches at the Hollywood Writers School, conducted by the League of American Writers. While PICHEL has been identified with the foregoing organizations he seems to know when to draw back and not go too far. However, he follows the Communist Party line, but safely.

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None of the rest of the officials of the Screen Directors Guild have been involved to any serious extent in Communist activities as appears at this time; however this does not mean that the Communist Party has ignored the motion picture director. On the contrary there has been an intensive campaign to influence the directors and it has been successful to quite an extent. But in doing this a different tactic was used than those which were applied to other groups and labor unions. It would not serve the purposes of the Communists nearly so well if they were to control the Screen Directors Guild from the top by electing their members and fellow travellers to the offices in the guild. It would be much better to influence the individual director and use him where he would serve their purpose by his control of the picture as it was produced. Besides there would be a danger if any of the directors became publicly known as Communists and sympathizers—their position in the industry would not allow of it, particularly if they should be in control of the Guild.

The following members of the Screen Directors Guild in Hollywood are known followers of the Communist Party line:

FRANK TUTTLE. Source has stated that TUTTLE is a member of the Communist Party (BURT-HONEYCOMBE). He has been active in almost every Communist inspired group operating in Hollywood; Sponsor of the Hollywood Anti-Nazi League. He has been active in the Hollywood Peace Forum which succeeded the Anti-Nazi League and became isolationist when the Communist Party line changed. He is a member of the Hollywood League for Democratic Action, a Communist anti-war group following the Communist Party line. TUTTLE spoke at a mass meeting of a group at the Olympic Auditorium on April 6, 1940, in Los Angeles, which meeting was to "Keep america Out of the Mar". He is a member and active in the Motion Picture Democratic Committee, a Communist group that changed to isolation when the Communist Party line changed. He is a member of the Zukas Defense Committee-defense of Communist ZUKAS sentenced by Yorty Committee investigating subversive activites. He was a sponsor of the United Spanish Aid Committee and other Spanish civil war aid committees and it is reported that approximately \$300,000 was collected for this purpose and that a great portion of it was collected for the purpose of bringing to the United States writers who were in exile and other radical factors who were in internement camps in various European countries for their radical and Communist activities. It is also reported that a large portion of this \$300,000 was never accounted for to anyone. W (W)

ORSON WELLES is a member of the original "Group Theatre", New York, Communist controlled theater project affiliated with the New Theatre League, a branch of the International Union of Revolutionary Theatres. He is a member of the League of American Writers. He signed the Fourth call for Writers Congress which was a support of the American Peace Mobilization. He is chairman of a committee from Hollywood demanding that deportation proceedings against HARRY BRIDGES be dropped. He is active in the Rescue Ship Mission, a Communist collection agency for funds never accounted for. WELLES is now very patriotic, having changed with the Communist Party line. He was also

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a sponsor of the United Spanish Aid Committee and other Spanish civil war aid committees and it is reported that approximately \$300,000 was collected for this purpose and that a great portion of it was collected for the purpose of bringing to the United States writers who were in exile and other radical factors who were in internement camps in various European countries for their radical and Communist activities. It is also reported that a large portion of this \$300,000 was never accounted for to anyone.

JAY LEYDA is now Technical Director on "Mission to Moscow", a picture now being made by Warner Brothers. He has a long record of Communist activity. He was director of propaganda via the theatre for International Union of Revolutionary Writers in Moscow in 1934-35. He is associate editor of "New Theatre", a publication controlled by the Communist Party, issued in New York from 1935 to 1939. He was associated with the Film Library of the Modern Museum, Rockefeller Foundation in New York in 1940. He was discharged for Communist activity in July, 1940 by IRIS BARRY, Curator, as a result of popular pressure. He has been engaged in many other activities.

WHERMAN SHUMLIN is a former Broadway producer, now a Hollywood director. He has followed the Communist Party line faithfully for many years. He is a member of the "Group Theatre" in New York, and active in all of its affairs. He was sponsor for the "Theatre Committee for Defense of the Spanish Republic". He was a member of the Hollywood Citizens Committee for Federal Theatre, and a member of the Executive Board of the Theatre Arts Committee (T.A.C.). He was a supporter of the American Psace Mobilization. He has engaged in many other activities, all of which followed the Communist Party line from the Popular Front to Isolation, to violent patriotism.

JOHN FORD has shown Communist sympathies to a limited extent. He is identified as attending Communist social gatherings in Hollywood luminaries homes. (BURT) Sponsor for the Steinbeck Committee for Agricultural Workers, a Communist controlled group (met at the Philharmonic Auditorium, Los Angeles, March 21, 1940). The activities of FORD were of a mild nature, and in all probability he is an innocent. He was third Vice-Chairman of the Motion Picture Democratic Committee.

JOHN CROMWEIL is one of the original organizers of the Screen Directors Guild. He is a member of Hollywood's Committee to Protect Civil Liberties, a completely dominated group. He is sponsor of the Hollywood Committee for Writers in Exile", a Communist project.

HERBERT BIBERMAN is one of the leading Communists in the Hollywood section. He is a member of the National Council of American Peace Mobilization. He picketed the White House for the American Peace Mobilization, and is local chairman of that organization, as well as required Peace Forum. He was involved in an attempt by the United Studie Team Peace Forum.

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Guild to take over Hollywood unions for the Communist Party. He is a contributor to "New Masses", New Theatre magazine. He is a member of the Hollywood Anti-Nazi League and Motion Picture Democratic Committee. There are many other instances of Communist activity on his part. He is now patriotic in conformity with the Communist Party line.

ported the New Theatre League, which is affiliated with the International Union of Revolutionary Theatres, with headquarters in Moscow, Russia. He wrote articles for the New Theatre magazine in March, 1937. He is a member of the Executive Foard of the Motion Picture Spanish Aid Committee, a Communist front organization. He signed a letter of "150" which was protest against investigation of Moscow trials. This fact is proof that HILESTONE was interested in inner workings of the Communist Party. He is a sponsor of the Hollywood Theatre Alliance, a Communist organization. He has engaged in many other activities.

E. A. DUPONT is editor of the Hollywood "Tribune", a Communist publication issued in 1939. This publication was short lived as the HITLER-STALIN pact caused its death.

WILLIAM DIETERIE is a follower of the Communist Party line. He is a member of the Hollywood Committee for Writers in Exile, a Communist front organization, and of the Hollywood Anti-Nazi League. He gave interviews to the "Daily Worker", the Communist Party's official publication (1939). He was named as a member of the Communist Party by IVAN COX in December of 1937.

JORIS IVENS has long been identified with Communist activities. He is an original member and active in the New Theatra League, an affiliate of the International Union of Revolutionary Theatres. Contributor to the New Theatre magazine, and director of "Documentary" films. He is a sponsor of the Motion Picture Guild, a Communist controlled organization for the making of propaganda films (1939).

as IVENS.

PARE LORENTZ has engaged in activities practically the same

DUDIEY NICHOIS was formerly a screen writer and member of the League of American Writers. He is now a producer and director. He has a long record of Communist and Communist front activities while connected with the League of American Writers.

HERBERT KLINE is one of the original group that set up the New Theatre League. He is editor of the New Theatre magazine. He is one of the original founders of the League of American Writers in conjunction with EARL BROWDER, MICHAEL COID, etc. He is now in Mexico making so malled documentary films. He has a long record of Communist activities.



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GARSIN KANIN follows the Communist Party line. He is a member of the Hollywood Committee for Writers in Exile, a Communist Party front. He is a contributor to "New Masses", a Communist publication. He signed a resolution to support the "Peoples Front" in England, about April 1, 1941. The "Peoples Front" in England corresponded to the American Peace Mobilization in the United States. EARL ENCYDER and other known Communists were also signers of this resolution. He sponsored the Hollywood Theatre Alliance, a Communist undertaking.

There are others among the directors of Hollywood who have evinced sympathy for the Communist cause, but it is of a milder nature and follows the same general pattern.

SCREEN PUBLICISTS GUILD - 1735 No. Vine Street, Hollywood, California

Source 2-Y has stated in substance the following with respect to the officers and activity of certain individuals in the Screen Publicists Guild. The officers are:

LESLIE MASON - President
TEET CARLE - Vice-President
DAVID McCOIG - Secretary
TED TAYLOR - Treasurer

The Executive Board members are the four above named and

the following:

WILLIAM BEICHER
WILLIAM BLOECHER
JERRY BRETTINGRAM
JOHN CAMPBELL, JR.
CHARLES CASHON
NAT JAMES

ROBERT JOSEPH
BESSIE KAMINS
DON MCELWAINE
CAMERON SHIPP
JOHN DEL VALLE
ARTHUR ZELLNER

Source has stated that none of the above named officers have been identified as being members of the Communist Party or as having taken part as individuals in any Communist activity of the usual Hollywood variety, yet the organization as a body has affiliated itself with known Communist inspired groups.

Source has stated that this union has been represented by its President LESLIE MASON who has acted as a delegate and as a number of or as sponsoring the following: The Hollywood Guild Council; Labors Unity for Victory Councites; Hollywood Writers Mobilization for Defense, which was a part of the Screen Writers Guild; and the League of American Writers Hellywood Canteen which is sponsored generally by Communist elements.

- 73 -

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Source has stated that the only other member of this guild who has at times represented the organization as a delegate is DON KING who is considered by conservative labor unions in Hollywood to be a fellow traveller but he has never engaged in any decided activities. He further stated that the number of members in the union is not large, approximately 350; that on this account it has had very little influence on the larger groups or those engaged in Communist front activities.

SCREEN READERS GUILD, 1655 North Cherokee Street, Hollywood, California

Source 2-Z has reported as follows on this guild. He has stated that the following are the officers:

JOHN WERER - President

LILLIAN BERCUIST-Vice-President

JESSIE BURNS - Corresponding Secretary

RUTH FASKEY - Recording Secretary

BILL COLE - Treasurer

HAL IEVY - Member Executive Board
HERNARD CORDON- Hember Executive Board
HESIEY HAINES - Member Executive Board
PRANK CLEAVER - Member Executive Board
HILLIAM SHENKER- Member Executive Board

Source has stated that the Screen Readers Guild is not a large group, perhaps not over 250 to 300 in all. He further stated that some are employed regularly at the various studios, while others do what is called free lance reading. Their duties are to read books, magazines and all forms of published material and make synopses from which stories or scenes may be adapted to the motion pictures.

Source has further stated that the readers have been to a large extent influenced and dominated by the Screen Writers Guild. The reason for this is that the readers consider themselves potential writers and their ambitions lie in that direction. For this reason the Screen Readers Guild follows the lead of the Screen Writers Guild in all matters. It is affiliated with the Hollywood Writers Mobilisation for Defense, the Hollywood Guild Council, and is active in supporting any political activities and fronts which the Screen Writers Guild advocates.

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SCREEN DIALOGUE DIRECTORS GUILD

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Source 3-A has stated that this organisation is an independent group not affiliated with the A.F. of L. and that it came into existence in 1936. He stated that it was an attempt to organise into a guild or union that might be termed an anomalous section of the directors guild. It was composed of a small section of this group whose activities are of a rather specialised nature, direction of the dialogue in the picture. These duties naturally develop into the domain of the director of the picture and therefore the status of the dialogue director is somewhat vague.

Source stated that as a body this guild has never affiliated with the usual Communist efforts to consolidate groups such as the Hollywood Writers Mobilization for Defense, the Conference of Studio Unions, or any of the other Communist inspired groups. He further stated that this guild is not at the present time taking a part as group in any of the usual undertakings for war purposes such as the Hollywood Canteen, Russian Relief, etc.

Source stated that the original organizers and those most active in the organization in the past are and have been the followings

WILLIAM L. BROSSEAU STANLEY J. GRANDON ED L. DAVENPORT LESTER SCHAFFER EDWARD E. KAYE EUGENE BAILEY

TED STANHOPS
JAMES LERNER
MILTON SACKSON
RICHARD LAPAN
EDWARD J. CORNEL

Source has stated that with the exception of RICHARD LaPAN none of the above have been identified with Communist activities. He stated that LaPAN was for some years a member of the Communist Party in Hollywood and did important work for the party among the prominent Hollywood luminaries, but he stated that LaPAN broke with the party about five years ago and since that time has become violently opposed to it. He further stated that LaPAN at the present time is not employed at the studies and so far as he knows LaPAN has abandoned all political activity.

AMERICAN CUTID OF MUSICAL ARTISTS

Source 3-B has reported that this organisation is not strictly a Hollywood group but is national in its scope and is composed of prominent musicians, soloists, directors and others. He stated that it is not a Hollywood union in the sense that it acts as a bargaining agency, as all members of this organisation are also members of the American Federation of Musicians, affiliated with the American Federation of Labor, whi bargaining agency for musicians. Source further stated that the American Federation of Labor, whi

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not been active in Communist circles but has supported some organizations suspected of being Communist front organizations, such as Russian War Relief; that it has furnished musicians free of charge to such organizations as the Russian War Relief. He further stated that it is one of the sponsors of the Hollywood Canteen and furnished a great deal of the music, and perhaps all of the music, that is given at the Canteen for entertainment purposes. He stated positively that it has not sponsored such organizations as the Hollywood Writers Mobilization for Defense.

Source 3-C has stated that Screen Actors Guild is the only labor union in Hollywood which does not function under a charter from an international group affiliated with the A.F. of L. Being the only group of its kind, that is a union of Screen Actors, it exists only in Hollywood and for this reason it functions by a direct charter from the A.F. of L. through the Actors Equity Association.

SCREEN ACTORS GUILD

Source 3-C has stated that KENNETH THOMPSON, Executive Secretary of the Screen Actors Guild, performs his duty as Executive Secretary of the Guild and does not take part in any activities outside the needs of the guild as a labor union. He does not object to the Communists functioning in the union, neither does he support them. He has never been referred as a Communist or fellow traveller. JEFF KIBRE in 1939 stated with respect THOMPSON: "THOMPSON is vacillating and cannot be held in line."

Source 3-C stated that the following are the officers of

is guild:

KEMNETH THOMPSON - Executive Secretary

JAMES CACNEY'- President

GEORGE A. MURPHY - First Vice-President

PAUL HARVEY - Second Vice-President /

WALTER ABELL - Third Vice-President

LUCILLE CLEASON - Recording Secretary

PORTER HALL - Treasurer

WALTER ABELL - Member, Board of Directors
JAMES CACNEY - Member, Board of Directors
EMMA DUNN - Member, Board of Directors
GEORGE A. MURPHY - Member, Board of Directors

84

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LICYD PIDGEON - Member, Board of Directors

ELIZABETH RISDON-Member, Board of Directors

FRANCHOT TONE - Member, Board of Directors

CHARLES TROWBRIDGE - Member, Board of Directors

JANE WYMAN - Member, Board of Directors.

Source 3-C has stated that the affairs of the Screen Actors Guild are conducted in a different manner from the rest of the unions in the Hollywood motion picture industry. He stated that all matters are in the hands of the elected officers and Board of Directors; that this union does not hold membership meetings regularly; that it has a called meeting when something special is called in order that the membership may vote on some specific question, but he stated that this occurs only on rare occasions and that the only regular meeting is the one which is called once per year for the purpose of electing officers.

Source further stated that due to this arrangement whereas the membership acting as a body can take no action on such affairs, Communist Party members, fellow travellers, and sympathizers among the Hollywood Actors carry on their work through other organizations such as "fronts". They act as individuals without the official sanction of the union, the Screen Actors Guild.

JAMES CACNEY. Source 3-C stated that CACNEY has contributed large sums of cash to the Communist Party. This feature is being treated elsewhere in this report.

GEORGE A. MURPHY. Source has stated that MURPHY is the First Vice-President, is very friendly with the C.I.O. and PHIL A. COMMALLY, President of the C.I.O. and Secretary of the L.A.I.U.C. He stated that he considers MURPHY very sympathetic to the Communist cause but that he would not be willing to call him a fellow traveller.

Source further stated that PAUL HARVEY, MALTER AMELL, FULCILLE GLEASON and PORTER HALL have not been active even in any front organizations.

FRANCHOT TONE. Source stated that FRANCHOT TONE has been very active in Communist front organizations, has contributed large sums of money to the Communist Party, and has been very active in matters in which the Communist Party has been involved.

RICHARD LAPAN. Source stated that LaPAN in about 1935 () or 1936 was the collector for the Communist Party amongst the motion picture) people. At that time LaPAN stated that he had collected large sums of money from JAMES CAGNEY and others in the Screen Actors Guild. He stated that in 1934 LAMMENCE ROSS was Secretary of the Communist Party in Lor Ingeles County

and on one occasion he sent a hurried call to Hollywood insisting that LOUIS HEIFETZ see JAMES CAGNEY at once and get \$200.00 as he needed it immediately. A presumption grew from this bit of information that CAGNEY might at any time be subject to call for Communist funds. (N) (N)

Source 3-C has stated that the following members of the Screen Actors Guild have taken part in and supported Communists and Communist controlled front activities in the Hollywood section over a period of six or seven years to his own personal knowledge ()

LUCILLE BALL
ROMAN BOHNEN
VIRGINIA BRUCE
LORRIS CARNOVISKY
DOROTHY COLMINGORE
FRANCES FARMER
HELEN GCHAGEN
JOHN GARFIELD
(COTTECT NAME
JAKE GARFINKEL)
STEWART HAMBLEN
WALTER HUSTON
FRED HEATING
VICTOR KILLIAN

DA LUPINO
FREDERICK MARCH
PHILIP MERIVALE
MAURICE MURPHY
CLARENCE HUSE
IRVING PICHEL
MUCIAN PRIVAL
MULISE RAINER
PAUL ROBESON
GALE SONDERGAARD
ART SMITH
LIONEL STANDER
FRANCHOT TONE
CRSON WELLES

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A. F. of L. LOCAL UNIONS NOT MENTIONED HERETOFORE

Source 3-D has stated that the following sixteen unions which have not heretofore been mentioned in this report are A.F. of L. unions and should be mentioned here in order that all unions in the motion picture industry may be accounted for. He has stated that of this number nine form a-part of the I.A.T.S.E. group affiliated with the A.F. of L. through the national organization of the I.A.T.S.E. They are the following:

AFFILIATED PROPERTY CRAFTSMEN LOCAL 44.

INTERNATIONAL PHOTOGRAPHERS LOCAL 659.

INTERNATIONAL SOUND TECHNICIANS LOCAL 695.

MAKEUP ARTISTS LOCAL 706.

MOTION PICTURE COSTUMERS LOCAL 705.

MOTION PICTURE SET ELECTRICIANS LOCAL', 728.

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MOTION PICTURE STUDIO GRIPS LOCAL 80.

MOTION PICTURE STUDIO PROJECTIONISTS NO. 165.

STUDIO LABORATORY AND UTILITY WORKERS LOCAL 727.

Source has stated that the following A.F. of L. local unions are not a part of the I.A.T.S.E. group but are affiliated with the A.F. of L. through their various international bosses:

Local	Approx. Membership
STUDIO DRIVERS (TEAMSTE'S) LOCAL 399	1,000
STUDIO PLASTERERS LOCAL 755	550
STUDIO CARPENTERS LOCAL 946	2,200
STUDIO UTILITY MORKERS LOCAL 724	1,600
AMERICAN FEDERATION OF MUSICIANS LOCAL 47	500
INTERNATIONAL BROTHERHOOD OF ELECTRICAL WOLLDCAL NO. 40	rkers 1 ,300
BUILDING SERVICE NORKERS LOCAL 99	500

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LSource has stated in the above-named unions it cannot be said that there is any large amount of Communist infiltration. A campaign for this purpose has been carried on for the past five or six years but has not been successful. He has further stated that in no one of these unions has any of the officers been won over to the Communists cause; however, among the membership of some of these unions Communists and their sympathizers had been active prior to June 22, 1941, the date on which HITLER attacked STALIN. Since that time, however, he states that Communist Party instructions have been that there is to be unity with the A.F. of L. and that no serious attempts should be made to capture official positions in those unions. He stated, however, that this does not mean that they have dropped their activity; in fact it has been intensified but it has been turned in numerous directions. He stated that the purpose now is to utilize the present structure of these unions and influence the membership to support such extra-union activities as aid to Russia, resolution for a second front, independence of India, support for the various projects put out by the Communists such as nurseries for the children of war workers, labor management committees and all war activities determined by the position of the Communist Party line toward the Soviet Mion. (

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AFFILIATED PROPERTY CRAFTSEEN NO. 44 (I.A.T.S.E. Affiliate)

Source 3-E has advised that none of the officers of this union are Communists or fellow travellers and for that reason same are not being listed.

Source 3-5, however, has stated that the following members of this union are listed as Communists: FRED HAMSHELL, Communist Farty name FRAME OAMES, and IRMIN P. HEMISCHELL, whose Communist Party name is JOHN F. MINIPS. It will be noted that HEMISCHELL has been mentioned heretofore in Exhibit No. 1 and Exhibit No. 2 in the correspondence between JEFF KIERE and MINIBOUR and other officials of the Communist Party in connection with their activities at the 34th Annual Convention of the I.A.T.S.E. held at Cleveland, Ohio, June 6-9, 1938, in which ROY HUDSON questioned the loyalty and ability of HEMISCHELL.

HUCH P. MASON. Source 3-E has stated that MASON was registered for voting purposes as a Communist in 1936. It has also appeared at the JACK TENNEY Legislative Committee testimony that MASON attended the Communist Party fraction meetings and that Communist Party meetings were held in his home.

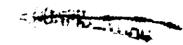
Source 3-E has stated that the following members of Local No. 44 have been listed by the officials of the union as having carried on and supported Communist propaganda at union meetings:

HARRY CHERNIN WILLIAM WILFROD LOUIS HAZEY JOHN C. PELTON RCY W. VICKEY WILLIAM M. DOUGLAS ARTHUR FRIEDSON ROBERT AMES MURRY PASCH GEORGE HAINES

DITERNATIONAL PHOTOGRAPHERS LUCAL NO. 659 (I.A.T.S.S. affiliated With A. F. of L.

Source 3-F has stated with respect to the possible Communist infiltration into the International Photographers that there has been no infiltration of Communists into the officials of this group. He stated the nly member of this group who seems to have Communist connections is JAKES WONG ONE, a Chinaman. He stated that HOME was a member of the Motion Picture Concertive Buyers Guild and that he was a member of the Hollywood Anti-Nazi stague and it is considered that he has been very sympathetic to the Communist duse but it is not known definitely that he has ever been a member.





INTERNATIONAL SOUND TECHNICIANS LOCAL 695 (I.A.T.S.E. affiliated

Source 3-G has informed the Los Angeles Burean office that there is no evidence that there is any Communist infiltration into this union to such an extent as to have any influence whatever on the union's activity as a body. Source has stated, however, that HAROID SHITH, the business agent of this union, has been identified as consorting with Communist elements in Hollywood. He further stated that SMITH was voted for office at the Labor National Convention of the I.A.T.S.E. at Columbus, Ohio in June, 1942 and was part of what was termed the Communist bloc from Herrywood. He was a delegate from his union to Labors Unity for Victory, a Communist front meeting held in the Los Angeles Central Labor Council Hall, September 14, 1942.

Source stated that SMITH is not what would be called a stable man by the Communists. He uses them and they use him for certain purposes but it can be said that the Communists do not control him.

Source further stated that the other officers of this union have not been implicated in Communist activities and union as a body has not supported Communist proposals which follow the Communist Party line.

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WAKE UP ARTISTS LOCAL NO. 706 (I.A.T.S.E. Affiliated

Source 3-H has reported that the membership of this union is comparatively small and is made up of old time actors and for that reason any Communist activities have fallen on barren ground. He stated that the only member of this union who is a fellow traveller is RAYMOND LOPEZ. He stated that LOPEZ was a member of the Communist Party and active in the M.P.W.I.U. mentioned heretofore and for some seven or eight years has carried on Communist propaganda and has been identified with Communist front organizations. He further stated that LOPEZ is a man of little force and does not have the ability to influence anyone.

MOTION PICTURE COSTUMERS LOCAL NO. 705 (I.A.T.S.E. AFFILIATED WITH A.F. OF L.

Source 3-I has stated that J. C. EDWARDS is the business agent of this union. He has stated that EDWARDS is not a Communist nor a sympathizer with Communisms that this union has an approximate membership of 600, which is composed principally of persons of foreign extraction, such as can be found in the garment industry. Source has stated that which the tendency of these types is to lean toward the laft, the fact that they are exceedingly well paid in the motion picture industry overrides completely any political viewpoint they might desire to adopt.

89

MOTION PICTURE SET ELECTRICIANS LOCAL NO. (I.A.T.S.E. affiliated with A.F. of

/Source 3-J has informed that the officers of this union appear to have no communist connections; however he has stated that among the membership there has been somewho have been active. The following individuals have been reported as having supported the U.S.T.G. and the Communist program to take over the Hollywood Studio Unions:

JERRY (J.N.) FATKIN. Source has stated that FATKIN is an electrician who is on call to the various studios when needed. He stated that FATKIN supports all proposals advanced in the interest of the Communist Party line at all meetings of the union.

ROY H. RICE. Source 3-J has stated that RICE is a steward in the union and that he is on call as a set electrician; that it is reported that he is an associate of FATKIN in following the Communist Party line in all union meetings.

Source has stated that MIKE ELLISON, BILL CORSMAN and CEORGE KATZMAN, members of this union, have cooperated with FATKIN and RICE at all times in following the Communist Party line.

Source 3-J further stated) that within the last few months there has developed an internal situation within this union which may result in this membership group going over to the Conference of Studio Unions dominated by Communist influence under the leadership of HERBERT K. SORRELL. He further stated that PAT CASEY, the Labor Relations Man between the studios and the unions, is in favor of lining up with the Conference of Studio Unions. He stated, however, that GUY RUSHING, the secretary of this union, is opposed to any Communist infiltration, out the business agent, A. J. MORAN, seems to favor collaboration with Communist controlled unions at the studios. He stated, however, that it cannot be stated that MORAN is a Communist but at times he has been known to sympathize with Communist programs and has advocated following some activities which are a part of the Communist Party line.

Source 3-J has stated that the following parties who are members and not officers of this union are known to have Communist sympathies:

> JOEL KRONISH FRED HOUNSCHELL CEORGE MEROHOFF WILLIAM KANE GEORGE DAVIS WILLIAM CORSMAN ED HARPER JOSEPH KLOVENE

HERMAN LIPNEY WILLIAM SHARK CHARLES GUTHRIE GEORGE KATZMAN RICHARD LIVINGSTON

T. V. SHEFFIELD

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MOTION PICTURE STUDIO GRIPS LOCAL NO. 30 (I.A.T.S.E. Affiliated with A. F. of L.

Source 3-K has informed the Los Angeles Bureau Office that none of the officials of this union have any Communist connections. He further stated that the whole union is patriotically opposed to all Communist influence.

MOTION PICTURE PROJECTIONISTS LOCAL NO. 165 (I.A.T.S.E. Affiliated with A. F. of L.

Source 3-L has informed Agent that this local is a small group with only about 200 to 250 members. He stated that the officers are free from Communist connections. He further stated that there is one member, EDWARD LEVEGUE, who is a member of the Communist Party under the name of HERBERT FORD. He stated that IEVEGUE was a member of the M.P.W.I.U. in 1934 and 1935 and at that time was very sympathetic to Communism and later joined the Communist Party and has informed that he retains his membership in the Communist Party.

LABORERS AND UTILITY WORKERS LOCAL NO. 723 (I.A.T.S.E. Affiliated with A. F. of L.

[Source 3-K has informed] Agent that this union is one of the I.A.T.S.E. group and that at one time this union had jurisdiction over utility workers and laborers in the studios, but within the last few years another union, the Studio Utility Employees Ho. 727, affiliated with the International Hod Carriers, Building and Common Laborers Union Of America, affiliated with A. F. of L., has taken over most of this type of workers, which has left this union with only about 250 to 300 members. He stated that as a result there is no Communist activity in the union at all as it is expected that sooner or later this union will voluntarily go out of existence.

AMERICAN FEDERATION OF MUSICIANS LOCAL NO. 47

Source 3-N has reported to the Los Angeles Bureau Office that this union is an affiliate of the American Federation of Labor and represents all organized musicians in the Los Angeles section as the bargaining agency. He stated that this union is not strictly a Hollywood union but it does encompass all musicians who work in the studios in Hollywood.

Source 3-N stated that the officers of this union at the present time are the following: J. K. (SPIKE) WALLACE, is the President and THE business representative.

JOHN GROEN - Vice-President

FRANK B. PENDIETON - Recording Secretary

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AL C. MYERS - Financial Secretary

JOHN M. BOYD - Trustee

H. C. GREEN - Trustee

RICHARD DICKERSON - Trustee

ZARHN EICKFORD - Member Board of Directors

ART GINDLER - Member Board of Directors

MAUPI H. PAUL - Member Board of Directors

GEORGE H. SMITH - Member Board of Directors

The officers are also Members of the Board of Directors.

Source 3-N stated that this union is one of the largest groups of the A.F. of L. in southern California, having a paid up membership of approximately 8,000. He further stated that although this organization has a clause in its constitution which demands expulsion from the union of any member or members who are Communists, who advocate Communism or any other subversive doctrines, or who engage in subversive propaganca, the union as a body has cooperated with known Communist groups in the Los Angeles locality.

Source further stated that the Musicians Local No. 47 from about 1937 to 1940 was conducted in a conservative manner; that JACK TENNEY was President of the union during that time. He stated that the union has a hall at 1417 Georgia Street, which is owned by the union. He further stated that TENNEY was elected to the California State Legislature in 1938 and he afterward became a member of the Sam Yorty Assembly Investigating Committee and in 1941 TENNEY succeeded YORTY in the committee which was afterwards known as the Tenney Legislative Investigating Committee and was also known as the Anti-Subversive Committee of the California State Legislature.

Source stated that TENNEY ceased to be the President of the union in 1940 and J. K. WALLACE was_elected to succeed him. He further related that after TENNEY went out of office as President, WALLACE, SAY ALBERTS, MISCHA ALTMAN, HENRY ALBERTI, and a man by the name of BAN became active in the union; that ALBERTI, ALTMAN and BAN have been identified as members of the Communist Party up until 1940. He stated that prior to that time ALBERTS was not known as a Communist Party member but was considered a fellow traveller.

Source 3-N has further stated that the Communist line activities of this union are expressed through its President, J. K. WALLACE who sits in the forefront to support the Conference of Studio Unions, which is completely Communist controlled and under the leadership of HEPHERT K. SOR-KELL, a well known Communist. He further stated that the union passed a resolution about October 1, 1942 demanding the opening of a second front. He further stated that WALLACE as a delegate to Labors Unity for Victoria.

Committee, a Communist dominated group, went on record as saying that his union had gone on record as supporting the Committee for the Care of Children in Wartime, a Communist sponsored group. He further stated that as an individual WALLACE'S name appears on a pamphlet written by DALTON TRUMBO, a well known Communist writer in Hollywood, as a sponsor. He further explained that this pamphlet was a protest against the deportation of HARRY BRIDGES. He further stated that WALLACE, speaking for this union, has led the attack on the activities of the Anti-Subversive Committee and JACK TENNEY personally. (TENNEY was elected to the State Senate in the November, 1942 election.)

Source 3-N further stated that WALLACE and this union take credit for the establishment of the Hollywood Canteen, which behind the scenes is controlled by a group of Communists and fellow travellers in Hollywood. He stated that this canteen furnished entertainment and refreshments for the armed forces without charge. He further stated that the general impression is that WALLACE is not a Communist Party member but he sponsors Communist activities and is a close associate of HEPBERT K. SORRELL and has made statements for his union that it will support demands made by SORRELL and his Conference of Studio Unions in any demands that they will make on the motion picture industry.

STUDIO DRIVERS LOCAL NUMBER 399

Source 3-O has stated that there has been an intensive campaign carried on by the Communists to penetrate and overtake this union, a campaign which was led by known Communists, fellow travellers and sympahizers. This local union was considered by them to be a key union in that roup of A.F. of L. locals not a part of the I.A.T.S.E. bloc. In this they are correct for the reason that if they could succeed in capturing this group a would provide an important wedge to penetrate the teamsters group on the est coast.

The campaign reached its height in 1941. At this time the heads of the union, Mr. JOSEPH TUOHY, Business Representative, and RAIPH CHARE, Secretary, who, with all other officials of the union, are opposed to radical activities, succeeded in expelling two of the Communist leaders from the union on charges of Communism. The two leaders were CENE BRADY and BEN BUDMAN, whose record appears in the files of the Los Angeles Bureau office.

These expulsions tended to stop activity and at the resent time it is of little importance, although there is a sizeable group Communists and fellow travellers in the union. However, they are strictly adercover and give little trouble.

- 85 -

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Their names are:

✓L. J. McCORMICK LEON SILVER (Husband of LARUE McCOPMICK) FRANK TALBOT ROY MCKEAN FLOYD PRATT AL CAYA FRANK COLLIER STANLEY FARKER MILTY HILL HARRY ALLISON JAMES DeSHON JOHN STRONG CECIL BEAVER HARRY STONE-GEORGE COLEMAN VERNE SPERRY (Correct name HYMIE EDELMAN) JACK GANNON VINCENT LARSEN COLDIE CREEN JACK KESSLER ADRIAN BEALL HARRY STERNBERG CHARLES TEED SOL COLDBERG L. D. SAMPSON

Source 3-0 has collected the information about these members himself, personally, through other members of the union. He stated that they were active in the U.S.T.G. in 1939; that they supported the Motion Picture Democratic Committee, which was a Communist front organization. He stated that they also objected to the expulsion from the union of BEN BUDMAN and CENE BRADT because of their Communist activities. The expulsion was made by a vote in an open hearing of the union. AL CAYA acted as the spokesman at the first hearing. At the second hearing, which took place in 1941, BRADY and BUDMAN sought the advice of GEORGE SHIBLEY, an attorney at Long Beach, California who has been involved in Communist activities and is a member of the Lawyers Guild and whose practice is confined to individuals and organizations of a Communist viewpoint and the men mentioned above voted against expulsion. They did not support the American Peace Mobilization or other fronts outside their labor union.

STUDIO PLASTERERS LOCAL NUMBER 755

Source 3-P has stated that this union is one of the conservative bloc of unions. HEN MARTINEZ is the business representative of the union and has been cooperative in combating Communist activity in the Holly-wood unions.

Source 3-P has stated that there are no Communist activities in this union of any consequence; that the membership is limited and it is not one of the larger key unions; that the membership is approximately 400.

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Source 3-P further stated that the only members of the union who have shown Communist tendencies are: (1) (L)

RUDOLPH PARDUCCI HENRY GREUTEST HAROLD F. WILSON

He further stated that their activities have been confined to conversations with their own union members. He further stated that this union's membership is composed of Italians largely and that the work which they do is ornamental plaster cast work ()

STUDIO CARPENTERS LOCAL NUMBER 946

Source 3-Q informed Agent that this union is apparently free of any outward Communist activities. He stated that it is an old line group, the members of which are for the most part men identified with the picture industry for many years. He further stated that the membership of this union tended to lean toward the conservative side. He also stated that it had been reported that there had been some Communist agitation in the past but at the present time it does not show. He stated that the officers of the union are in no way involved in radical activity of any kind; however their position is one of neutrality toward Communist activity.

Source 3-Q further stated that at a meeting of this union in June, 1941 of various conservative heads of Hollywood unions to combat Communist activity the representatives of this group would not cooperate. Attempts were later made to get their representatives to do so but without results. He further stated that the membership of this union is approximately 2,200 and that the position which the officers took on the situation with respect to Communists was one of aloofness, contending that there was no problem within the organization they represented.

STUDIO UTILITY EMPLOYEES LOCAL NO. 724

Source 3-R informed Agent that the membership of this union is approximately 1,600 and that there is no serious attempt by the Communist element to penetrate this group. Attempts have been made in the past but such attempts were entirely unsuccessful.

Source has stated that the officials of the union are in no way implicated in any radical activity; in fact it is one of the organizations in the Hollywood industry that has been aware of what has been going on and has consistently taken steps to prevent any Communist activity within the ranks of the membership.

In addition to the conservative position of the unitary officials another factor operates to prevent Communist activity. And that is that the membership is composed of common laborers who drift in and out of the union. There is a large turnover in membership and as a consequence it is impossible for the Communist elements to concentrate on the members to build up a permanent faction.

The officials of the union, particularly IEW HEIM, Business Representative, and H. C. ROHRBACH, JR., Secretary, have cooperated with other conservative union leaders in Hollywood unions to put down, or prevent Communist activity in the unions.

HOLLTWOOD UNIONS FREE OF COMMUNIST PARTY INFLUENCE

Source 3-S has stated that the following motion picture unions in Hollywood, California, have, so far as he has been able to ascertain, remained entirely free of Communist Party influence. They are the following:

INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS, A.F. of L. LOCAL 40, Approximately 900 members

BUILDING SERVICE WORKERS NO. 99, A.F. of L., approximately 500 members

SOCIETY OF MOTION PICTURE INTERIOR DECORATORS, INDEPENDENT - approximately 250 members

MOTION PICTURE HAIR STYLISTS GUILD - Independent approximately 250 members

ARTISTS MANAGERS CUIID - Independent - approximately 100 members

SCRIFT CLERKS GUILD - Independent - approximately 250 members

UNIT MANAGERS GUILD - Independent - approximately 100

FIRST AID MEN AND WOMENS UNION - Independent - approximate 150 members

SOCIETY OF MOTION PICTURE FILM EDITORS - Independent approximately 650 members

Source 3-S stated that two of the above named A.F. of L. B.E.W. Local No. 40 which has about 900 members, and the Building

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Service Workers No. 99 with an approximate membership of about 500, have not shown any activity along Communist lines as organizations. The officials of these unions have not been identified with any form of Communist activity to his knowledge.

Source 3-S further stated that the seven independent unions named are small groups loosely organized and have not joined with any other unions in any activity of any sort so far as communism is concerned. He stated that they function as small independent groups in efforts to better their working conditions. He further stated that these unions could not be considered key groups and it therefore appears that there has not been intensive concentration on them by the Communist Party. It has always been a contention of the Communist element in Hollywood that if they could get control of the key unions, particularly those which are a part of the Conference of Studio Unions and several other I.A.T.S.E. locals, not yet a part of the latter group, they would have the situation well in hand, and then could force the remainder of the unions to fall in line with their wishes.

OF THE LABOR UNION SITUATION IN THE HOLLYWOOD MOTION PICTURE INDUSTRY

Source 3-T has assisted in summing up the labor union situation as it exists in Hollywood and has pointed out the various efforts which have been made by the Communists and the Communist Party to get control of the various unions and guilds, and has gone a little farther and has shown the way in which the motion picture guilds and unions have endeavored to follow the Communist Party line which he has stated has been "without deviation". He has further pointed out that while the motion picture unions and guilds are at the present time on the surface at least for an all out war effort, that one who is familiar with their tactics can readily see that the Communist Party at the present time is losing no opportunity to further the interests of the Communist Party at the present time.

This summary is as follows:

"In its attempt to take over and control the motion picture industry in Hollywood, plans for which were laid down about twelve years ago, the Communist Party has consistently pursued policies and methods which were adjusted to different group interests and which varied in application according to the different changes in the party line of the Communist International (Comintern).

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"In Hollywood there were two main lines of procedure; one for influencing the so-called cultural groups, writers, actors, artists, directors, etc., and another for penetration and the capturing control of the studio trade unions. Tactics used were not the same, although there was under cover coordination of all communist interests and controlled groups.

"As has been shown heretofore, the initial attempt to enter the trade union field in the motion picture industry was the formation of the Motion Picture Workers Industrial Union. This union, although not affiliated with the Trade Union Unity League (T.U.U.L.), was set up along the same lines of that basic communist organization and had the same object in view.

"At the time of the formation of the M.P.W.I.U. in 1934 the line of the Communist Party was to form independent unions, mould them into revolutionary unions and work for the eventual overthrow of capitalist democracy by means of violent revolution.

"This line of the Communist Party is clearly laid down in THE COMMUNIST, the official monthly organ of the Communist Party of the United States for June 1930, at Page 509, where it is stated:-

'We should keep in mind that the Party has also at its disposal other organizations, schools of the class struggle, schools of Communist strategy and tactics, where it can and in fact should recruit workers by the thousands who are insufficiently prepared, and in need of preliminary schooling. Such are, first of all, the revolutionary trade unions.

Again, on page 512 it stated:

'The TUUL is an independent leader in the economic struggles of the working class. It is an uncompromising foe of the A.F. of L. Its task is to mobilize the masses, win them to its side, embrace them organizationally within its own folds and to destroy the A.F. of L.!

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"This was the first method of penetration of the Hollywood motion picture industry by way of the Motion Picture Workers Industrial Union which was completely Communist dominated and which followed the Communist Party line implicitly. "At the Seventh World Congress of the Communist International held in Moscow July 25th to August 20th, 1935, at which Congress EARL BROWDER was one of the delegates from the United States, a decision was made to alter the methods and tactics of the world Communist movement. What was called at that time the 'United Front', later called the 'Popular Front', was set up. All the various Communist parties throughout the world were ordered to conform and change their methods and tactics.

"In the trade union field this united front tactic called for the abandonment of revolutionary tactics, substituting therefor the boring-from-within process whereby all Communists were to join and work within the then existing trade unions, which meant in the United States the American Federation of Labor. They were to try and capture the leadership and key positions in the unions and bend the organizations over to the Communist Party line which had now become 'support of bourgeois democracy, opposition to fascism, etc.'. This change in the Communist Party line was determined by the foreign policy of the Soviet union which was then advocating 'collective security' against the tendency toward fascism.

"This line for action of Communists in trade unions was laid down by GEORGE DIMITROF, head of the Communist International, at this Congress as follows:

'Hence, the main task of the Communist Parties of the West at the present time is to develop the campaign for unity in the trade union movement and to bring it to its consummation; to see to it that all Communists, without exception, join the trade unions, there to work systematically and patiently to strengthen the solidarity of the working class in its fight against capital, and thus attain the conditions that will enable the Communist Parties to rely upon the trade unions.' (Report of DIMITROF to Seventh World Congress - Page 44)

"EARL BROWDER, on his return to the United States from this Congress, repeated this formula at the November (1935) Plenum of the Central Committee of the Communist Party of the United States, as follows:

'The Seventh World Congress formulated a new tactical line because new conditions have arisen, not because the old line was wrong. The Communists are Marxists, Leninists and Stalinists. We adopt such tactics as best suit the concrete conditions. We will adopt new

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tactics again when changing conditions demand it.
What Communists do not change, of course, is their strategic aim—the proletarian revolution and social—ism. Naturally, the Seventh World Congress made no change in that at all. On the contrary, it equipped the working class vanguard with such a tactical line as will enable them to fight most effectively for this aim in the present world conditions.

(BROWDER'S report - Page 6)

"Then, respecting the trade union situation, specifically, BROWDER had this to report:

'Our party faces a great responsibility in the present trade union situation.....in order more fully to carry through this role, we must complete the organization of the unorganized Communists, those who are eligible but have not yet joined the trade unions. All party organizations must consider it one of their tasks to bring the Communists into the organized trade union movement.'

(Pages 53-54, BROWDER Report)

"As a result of this decision of the Seventh World Congress held in Moscow, Russia, and the subsequent report of EARL BROWDER to the Central Committee of the Communist Party of the United States, the Motion Picture Workers Industrial Union of Hollywood, a revolutionary trade union, was quietly dissolved in February, 1936, and all Communist Party members, fellow travellers and sympathizers obediently went over and joined the then existing A.F. of L. unions in the Hollywood motion picture industry and began to work according to instructions based upon the Moscow decisions.

"Then followed the various maneuverings heretofore described—the formation of such groups as Conference of Motion Picture Arts and Crafts (COMPAC), United Studio Technicians Guild (USTG), Conference of Studio Unions, and a host of smaller groupings, all of which was determined by the Communist Party line.

"During this period and up to the signing of the STALIN-HITLER pact on August 23, 1939, the Communist Party made tremendous strides both in capturing unions and gaining influence all through the motion picture industry. Concealing their identity by pretending support of democracy, registering politically as members of the Democratic party, and carrying out the Trojan horse tactics of the Communist International, their influence spread among the rank and file this taken.

"However, with the announcement of the STALIN-HITLER pact there was a hull in the progress. For the duration of that pact, August 23, 1939 to June 22, 1941, the Communists confined their operations in the unions mainly to collective bargaining for the members, dropping the outward Communist political agitation almost completely. Politically, they were in very bad odor. But however, this bad odor affected them politically they retained their hold on the union groups because the Hollywood motion picture producers, through their labor representative, PAT CASEY, favored the Communist controlled unions. This enhanced the prestige of the Communist controlled leadership which was thereby enabled to hold on during that rough period.

"The change in the Communist Party line that came with this signing of the STALIN-HITTER pact on August 23; 1939, a change which demanded that Communists abandon support of democracy as exemplified by the Popular Front, and work for isolation, oppose national defense, conscription, Lease-Lend aid to Britain, in effect give aid and comfort as far as possible to Nazi Germany and the Axis powers, was followed by the Communist controlled Hollywood unions cautiously. They took the then Communist position that it was an imperialist war and America should have none of it. But this line was followed in a very cloudy and ambiguous manner. However, some of the unions went so far as to support the American Peace Hobilization.

"In the main, however, such support was an individual matter with some of the leaders of the Communist persuasion within the unions. But it was very limited for the reason that it is an important part of Communist strategy that Communist union leaders must always be protected from exposure. They are instructed to confine their activities mainly to their union affairs, particularly during a period when the party is under such fire as it was during the period of the HITIER-STALIN pact. The party line was carried more openly at this time by the cultural groups, and "front" organizations with which many of the Communists were working secretly.

"With HITIER'S attack on Russia on June 22, 1941, a new period was ushered in. The change in the position of Soviet Russia and its subsidiary, the Communist International, from one of collaboration with the Axis powers to one of antagonism, and the subsequent alliance of Russia with Great Britain and the United States was immediately reflected in the union activities of the Hollywood motion picture industry.

"From a position of opposition to the war in every respect, the Communist controlled groups now suddenly became violently patriotic and began shouting for all-out support of democracy, the war national defense, second front, and in favor of everything that the condemned just a few weeks before. This is the situation as it prevails at this time.

"And it is on this situation which the Communist Party relies to eventually control and dominate the Hollywood studio unions. By assuming the garb of ultra patriotism, giving all support to every project for national defense and taking part in all efforts to prosecute a successful end to the war, it is outwardly going along with

the tide. But at the same time it is working feverishly undercover to build the party influence, recruit members into its ranks and to take advantage of every channel and avenue to build membership and influence.

"In this it, the Communist Party, is following out the basic principle of the Seventh World Congress of the Communist International, which EARL BROWDER clearly stated in his report on this Congress given at Madison Square Garden in New York City, on October 3rd, 1935, when he stated:

'If, nevertheless, war breaks out, it is their duty to work for its speedy termination, and to strive with all their might to utilize the economic and political crisis produced by the war, to rouse the political consciousness of the masses of the people and thereby hasten the downfall of capitalist class rule.'

(BROWDER'S report - Page 7)

"The tactics pursued by the Communists and fellow travellers within the Hollywood unions, and the cultural groups as well, ara, at the present time, not easily distinguishable. Masking their efforts, as has been said, behind an all-out war effort, they are utilizing all their forces in work among the thousands of workers in all categories. Their activities take the form of agitation for the second front, Russian relief, sympathy for the Soviet system of government, freedom for India, negro equality, defense of HARRY ERIDGES, pressure to have Communists placed on the Mar Manpower Commission, Civilian Defense, Rationing Boards, and all government appointed agencies, entertainment of and propaganda among the armed forces, etc. etc. All this is part of the Communist Party line at this time.

"All attempts to capture leadership and key positions in the unions by the usual tactics of slander, innuendo and false accusations against the conservative leaders have been temporarily abandoned. In their place have been substituted the program activities mentioned above and an approach to these conservative leaders for cooperation with the Communist Party line. "In this program the Communists in the unions have the fullest support from the cultural groups, writers, actors, directors and the Hollywood "intelligentsia" generally who follow the Communist Party line. These latter have great influence and prestige. Of all groups in the Hollywood sector these cultural groups are the most susceptible to Communist influence. Having greater latitude as theoreticians and artists their necks are generally found to be much farther out than those of the Communist trade unionists who are instructed to play a much closer game.

"To summarize the present union situation in Hollywood it must be stated that while the campaign to takeover the remaining unions from the top, not yet under Communist control, has now been halted, the foundations for a future coup by the Communist Party, its fellow travellers and sympathizers is now being laid. Utilizing the position and prestige of Soviet Russia in the war effort, the Communist Party is building a strong following among all departments of the motion picture industry, a feat not particularly difficult at this time due to the peculiarities of the industry, its strong racial factors and foreign ties.

"Due to the war situation the picture may appear confusing; but it will become somewhat clearer if it is borne in mind that the
leaders of the Communist International have stated many times with authority, that 'support of bourgeois democracy is not a principle; on the
contrary, it is only a tactic to be applied under certain conditions.'
This principle is clearly set forth in the report of EARL BROWDER quoted
above.

"The tremendous influence of Hollywood and the motion picture on the ways and customs of the people of the United States and the world must not be underestimated. The Communist International has understood this for many years and has been laying plans accordingly. It is fully aware of this influence and for that reason has concentrated on both the trade unions and the cultural departments.

"On the surface the increasing influence of the Communist Party and its fellow travellers is not so apparent, amalgamated as it is with the war effort. But behind the scenes this influence is growing and has now become so strong that it is able to influence the type of picture being made, or prevent anything being put into a picture which is considered contrary to the Communist Party line.

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Mespite all protestations by the Communists and their fellow travellers that they now stand for complete support of democratic processes, that they are for all-out support of the war, and despite the fact that they now appear in the garb of ardent American patriots, they are working furiously behind the scenes to build the party and its influence in order that they may render service to the Soviet Union and its foreign policy, even though that policy should lead to direct antagonism to the interests of the government of the United States.

"This principle is clearly understood by all members of the Communist Party and trusted fellow travellers. It was clearly stated by EARL BROWDER in his speech in Madison Garden, New York City, on October 3rd, 1935, quoted above.

"A statement made by a Communist of some importance in the Los Angeles section, EUCENE LINDER, within the last thirty days, to the effect that they expected, within the next five years, to bring about the proletarian revolution, is indicative of the party position.

Source 3-T has stated that LINDER has been a Communist Party member since 1934, at which time he attended meetings at Unit J-6, Hollywood Sub-section. He further stated that in 1937 LINDER made a trip to Russia in company with one GIBBS, and attorney LEO GALLACHER joined them or at least joined LINDER in Europe and toured several countries of Europe with LINDER. He stated that on LINDER'S return to the United States he delivered a series of lectures on the advantages of the Soviet union and the justice of Communism. (1)

Source further stated that LINDER was the chairman of the Saturday Discussion Club, a Communist propaganda forum which holds meetings in Clifton's Cafeteria on Olive Street in Los Angeles, at the same time that he, LINDER, was employed on the Adult Educational Project of the Works Projects Administration.

Source 3-T stated that LINDER taught sociology and economics at the Felmont, Fairfax, and Hollywood high schools in Los Angeles, as well as at several so-called discussion clubs and open forums and various women's clubs.

104

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COLLUNIST INFILTRATION AND COMMUNIST CONTROL IN THE SO-CALLED CULTURAL, POLITICAL, PROPAGANDA AND FRONT ORGANICATIONS IN THE MOTION PICTURE INDUSTRY IN HOLLWROOD

The first section of this report dealt with the infiltration of Communists and Communist influence and control into the labor unions and guilds in the motion picture industry in Hollywood, California.

This, the second section of this report, deals with the control and attempted control by the Communist Party of the U.S.A. under general directives from the Communist Party of the Soviet Union over certain groups of directors, writers, actors, actresses and highly paid technicians, the so-called intellectuals employed in the motion picture industry in Hollywood. The purpose of this control is to utilize the motion picture as a powerful instrument of propaganda and cause the production of pictures which will serve the interests of the foreign policy of the Soviet Union throughout the world.

COLUMNIST CULTURAL ACTIVITIES IN HOLLYWOOD

|Source 3-0, who was a member of the Communist Party in Hollywood for a number of years and who has been very active in Hollywood activities for many years, has stated what the Communist cultural entry into Hollywood was not a spontaneous movement by certain persons in the industry who were in sympathy with "social causes" and who, living in an artificial world of make-believe wished a vicarious thrill by playing at being the dreaded revolutionary in real life, on the contrary this program of Communist infiltration of the Hollywood motion picture industry with the object of taking over and influencing it in the interests of the Communist world revolution, was planned in 1934 and those plans were laid for afield from the local scene. This is not to say that some of those who later became involved in Communist activities among the cultural groups in the industry were not romantic dabblers Estudat has become since about 1936 a sort of fad with the intelligentsia of the film world, but that group of Communist Party wheel horses which has been working constantly in the interests of the Communist Party and Communism, is in dead earnest, and when properly understood in the light of its place and functions as part of a gigantic world conspiracy, there can be no denial that it has been extremely successful.

In an attempt to measure the progress of Communist activities and influence in the motion picture industry, it must be done by keeping in mind the role to be played, which is to influence the minds and emotions of the great masses of people of the United States and the world. It can be remembered that here in the United States alone the motion printing reaches approximately 85,000,000 people each week, that being the average weekly attendance. While there has been an immense program of infiltration into the

studio labor unions, as has been shown, it is among the intellectuals, particularly the writers, directors, actors and artists, the so-called cultural field, where most progress has been made and where Communist sympathy and influence is the strongest and most far-reaching; and this is only natural, for, despite all claims and pretensions that Communism as propagated by the world Communist Internationale (Comintern) is a "workers' movement" and meant to free the "toiling masses" from the wage slavery of capitalism and its operations, in reality this is not true, and never was. The Communists, and all radical movements, in fact, are movements led by frustrated and satiated intellectuals who, under the guise of liberating the working classes, seek to set themselves up as a privileged class in a new society of which they will be the directing heads.

The makers of the Russian Revolution in 1917, the model for Communists everywhere, were all intellectuals—they never worked a day in their lives at manual labor. This fact is proven further when we see the Communist leaders of labor unions here in the United States as intellectuals, or striving to be such. The reason for this is that what is called Marxism, Leninism, and Stalinism—a combination of terms used by Communists everywhere—is based on theory, and that theory calls for intensive intellectual concentration. It is only from this basis of reasoning that the Communist activities of the highly paid writers, directors, actors and artists, whose salaries in many cases amount to thousands of dollars a week, can be explained. This attitude is borne out by the statement of LAURA DURT to the State District Attorney in Los Angeles in 1940 when she stated:

"We attended a housewarming in the nome of HELEN CAHAGEN and MELVIN DOUGLAS at which there were a number of screen people present. We complimented Miss GAHAGEN on their home and she said, 'I don't know why we put so much money in it because when revolution comes we will lose it all, and the revolution is bound to come because conditions in this country are so terrible it is inevitable.'"

The initial move of the Communist Internationale to get control over international artists, writers and those in the creative fields of the arts began about the year 1930. The necessity for this action had long been recognized in the Soviet Union as a policy of the state to control the minds of the people. But it was not until 1930 that the international structure, the Communist Internationale (Comintern) was delegated to make this program everywhere throughout the world. It was in this year that the international union of revolutionary writers, which has had such tremendous influence on writers in the United States, held a congress in Kharkov, Russia. The effects of this congress, attended by delegates from the United States, are apparent right now in Hollywood. [Many of the writers now employed in the Hollywood motion picture industry were schooled in the organization will.]

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sprang from this congress, and those writers who were so schooled are still carrying on for the Communist Party as vigorously as ever.]

[About this same time, that is in 1930, another organization was set up in the Soviet Union. It was called the International Union of Revolutionary Theatre. The headquarters were in Moscow. It likewise was the parent of a multitude of sub-organizations in the United States called "Morkers' Theaters", "Theater Groups", "Little Theater", and others. All of these projects were under the firm control of the Communist Party.

The president of this international union of revolutionary theatre was HIMMICH DINEMIT, theater director in Russia. Others of influence were:

PEAPL ATTACHEVA
AMATOLI GELEBOR
SERGEI ELSENSTEIN
LEWIN PISCATOR
SERGI TRETTAKOV
CHAN IMAN
JAY LEYDA

All of the above are Russians and are internationally . known in theatrical circles as being authorities on theatre and theatre business. The plans of this group were to set up in the United States schools of the theater patterned after those of NEYTPEOID and STANISLAVSKY, Russian authorities on the use of the theater as a weapon for revolutionary propaganda. Such were the plans laid down in Moscow, Russia to be sponsored by the Communist Party in the United States.

Shortly after this International Union of Revolutionary Theatres was set up in Russia, there sprang up in the United States in all the major cities a multitude of so-called "theater groups". There were such organizations as:

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"Theater of Action",
"ARTEF"
"Theater Collective"
"Chicago Group Theater"
"New Theater Players of Hollywood"
"Negro People Theaters of the South"
"Rebel Players"

All of the above groups were under Communist Party control and followed the pattern of the "Revolutionary Theater" as above stated. There were also set up at the same time the following:

"Film and Photo League" "Workers Dance League"

These two latter organizations at their inception were separated from the theater groups but they also were Communist inspired and controlled.

In April, 1932 the Communist leaders in New York called a national theater conference. It was composed of delegates from all of the aforementioned groups. At this conference there was created what was called the IEACUE OF WORKERS THEATER. This league brought together all groups into one-centrally controlled organization and was known as the American section of the International Union of Revolutionary Theatre. It published a magazine called "The Workers' Theater".

In 1934 the name of the League of Workers' Theater was changed to the NEW THEATER LEAGUE and the magazine was re-named "New Theater". The structure and Communist control remained. It was the same set up under a new name.

Previous to this change in names there had been very little attention paid to the Hollywood motion picture industry but now that sound was introduced and the talking motion picture was firmly established which was changing the technique of the motion picture to one more adaptable for propaganda purposes, the Communist Party began an intensive campaign to penetrate the industry.

The consolidation of all of these theater groups into one organization with its headquarters in New York made it possible to direct all activities more efficiently. This supervision of all of these group theater activities which were in effect schools for writer, actors, directors, artists, etc., many of whom later were employed in Hollywood was successful and as a result the initial infiltration in Hollywood was mainly from this source.

NATIONAL EXECUTIVE BOARD OF THE NEW THEATER LEAGUE - 1935

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BEN BLAKE
VICTOR CUTIER
HARRY ELION
ALICE EVANS—
BEN GOLDEN
ANNE HOWE
BEN INVIN
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108

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Editorial Staff of "New Theater"

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CEORCE REDFIELD - Hanaging Editor

ELEANOR FLEXMER - Assistant Managing Editor

VICTOR WOLFSON - Drama ROBERT STEEBINS - Films EDNA OCKO - Dance

BEN BLAKE - European Editor
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NORMAN STEVENS
HOLLY DAY THATCHER
DORIS YANKAURER

While the above lists of names represent all sections of the United States, among them will be found some that are now employed in Hollywood and carrying on activities which are in tune with the Communist Party line. They are the following:

HEPBERT KLINE, Director, Communist Party member, associated with JCHN STEINBECK. Now in Mexico City making a picture.

JOHN HOMARD LAVSON, writer, member of League of American Writers and a Communist Party member.

ALBERT MALTI, writer, member of the League of American Writers and a Communist Party member.

AIEET BEIN, writer, member of the League of American Writers, member of the New Theater League and a follow traveller.

MICHAEL BLANKFORT, writer, member of the League of American Writers, and a member of the Communist Party.

<u>LANGSTON HUCHES</u>, writer, a member of the League of American Writers and a member of the Communist Party.

SALUEL ORNITZ, writer, member of the League of American Writers, a member of the American Peace Mobilization and many other front organizations, and a member of the Communist Party for many years.

VCLIFFORD ODETS, writer, a member of the League of American Writers, active in the American Peace Mobilization and a member of the Communist Party.

PAUL FETERS, writer, a member of the League of American Writers and a fellow traveller.

PAUL ROBESCH, actor and singer. Very active in American Peace Mobilization and a member of the Communist Party.

BENNO SCHMEIDER, director, an ardent fellow traveller.

GEORGE SILAR, writer, a member of the League of American Writers, very active in American Peace Mobilization and an active member of the Communist Party.

JAY LEYDA, director, member of the American Peace Mobilization; at the present time directing the picture "Mission to Moscow", and an ardent member of the Communist Party.



Others now in Hollywood connected with the motion picture industry who were affiliated with or supported the activities of the New Theater League, are the following:

<u>DUDLEY NICHOIS</u>, writer and director, member of the League of American Writers and a fellow traveller.

VIOLA BROTHERS SHORE, writer, member of the League of American Writers, and a very active member of the Communist Party.

MARC BLITZSTEIN, writer and composer, member of the League of American Writers, member of the American Peace Mobilization.

Writers, member of the League of American Writers, member of the American Peace Mobilization and an active member of the Communist Party.

Writers, a member of the American Peace Mobilization, an active member of the Communist Party, and the wife of ARTHUR KORER.

ARTHUR KOBER, writer, member of the League of American Writers, member of the American Peace Mobilization, a member of the Communist Party and the husband of LILLIAN HELLIAN.

IESTER KOENIG, writer, member of the League of American Writers and a fellow traveller.

HERBERT BIBERMAN, director, Los Angeles director of the American Peace Mobilization; picketed the White House until a few days before HITLER attacked STALIN on June 22, 1941; a member of the Communist Party.

ORSON WELLES, writer and director, a member of the League of American Writers, a member of the American Peace Mobilization; active in the HARRY BRIDGES defense committee.

/IEWIS MILESTONE, director and a fellow traveller.

HERMAN SHUTTEIN, director, member of the American Peace Mobilization and a member of the Communist Party.

JOHN CROMWELL, director, a fellow traveller.

WILLIAM DIETERIE, director, and a member of the Communist

Party.

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FRANK TUTTIE, director, a member of the League of American Writers, a member of the American Peace Mobilization, and a member of the Communist Party.

KING VIDOR, director, fellow traveller who follows the Communist Party line argently.

JORIS IVENS, director, follower of the Communist Party

line.

 $\sqrt{}$ PARE IORENTZ, director, a follower of the Communist Party line.

J. EDWARD BROLDERG, actor, a member of the American Peace Mobilization and an ardent member of the Communist Party.

JOHN GARFIEID, actor, a fellow traveller and an ardent follower of the Communist Party line.

MAURICE CARNOVSKY, actor, a fellow traveller and a follower of the Communist Party line.

ROMAN BOHNEN, actor; follower of the Communist Party line.

FRANCES FARMER, actress, fellow traveller.

GALE SONDERGAARD, actress, member of the American Peace Mobilization and a member of the Communist Party.

JOHN WEXLEY, writer, member of the League of American Writers, a teacher in the writers school, and a follower of the Communist Party line.

TRIVIN SHAW, writer, member of the League of American Writers, sponsor of Contemporary Theater, and a follower of the Communist Party line.

FREDERIC MARCH, actor; very active in the Mooney defense committee; a member of the Communist Party.

FIORENCE EIDREDGE, actress, member of the Hollywood Anti-Nazi League and a member of the Communist Party.

DONALD OCDEN STEWART, writer, member of the letter of American Writers and former president of that organization. A member of the Hollywood Anti-Nazi League; very active member of the American Peace Mobilization, and a member of the Communist Party.

ZAINS CAGNEY, actor; a member of the American Peace Mobilization, and a fellow traveller who follows the Communist Party line.

League, a member of the League for Peace and Democracy, and a member of the Communist Party.

ART SHITH, a follower of the Communist Farty line; now in Mexico City.

JEAN MUIR, actress; member of the Hollywood Anti-Hazi League, and follower of the Communist Party line.

ROUBEN MANGULIAM, director; member of the Holl, wood Anti-Mazi League and other fronts and a fellow traveller.

The above described activity of the Communist Party operating through the New Theater League and its offshoots is by no means the extent of its activity in the Hollywood cultural section. It will be seen in reports on separate organizations heretofore made and hereinafter given, that the persons mentioned in connection with the New Theater League appear in each and every one of the numerous front organizations and Communist controlled labor unions and groups sponsored by the cultural groups and labor unions. Instead of being a group here and a group there operating separately, it is an interlocking system with tentacles in every organization, political, cultural, front, or labor unions, all activities of which stem from the spearhead, the Communist Farty.

The method of operation, the tactics for infiltration, and the general procedure as described abore are basically the same in all of the work of the Communist Party, whether it be in Hollywood, labor unions, front organizations, local, state or national government, or social groups. The general line is laid down in Moscow, the national groups carry it out through the network where it eventually takes effect in every section of the world. The changes in the party line are reflected in the United States nationally and locally with an incredible efficiency.

As an example of this which we have seen the elimination of the Hollywood Anti-Nazi League, the program of which was one of opposition to Naziism, and support of the democratic processes, and the almost immediate substitution of the Hollywood League for Democratic Action, the program of which was just the reverse. This change from one organization to another was deternined by the foreign policy of the Soviet Union which changed with the consumnation of the STALIM-HITHER pact, August 23, 1939. It will else be noted from separate reports hereinafter that the same officials of the Hollywood Anti-Nazi League were the same as they were for the Hollywood League for Democratic Action.

The Hollywood motion picture industry is and has been, as it will be seen, one of the outstanding barometers of change in the Communist Party line.

CONTEMPORARY THEATRE, INCORPORATED (Communist Front Organization)

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Source 3-V, who is familiar with the Communist build-up in Hollywood has stated that with the setting up of the NEW THEATRE LEAGUE in 1934, and the publication of its official magazine, the "New Theatre", and the subsequent creation of the Hollywood Chapter of the LEAGUE OF ALTRICAN WRITERS in the spring of 1935, the real penetration of the Hollywood motion picture industry by the communist party began.

The publication of a series of sensational articles dealing with certain prominent personages in and out of the picture industry in this magazine, "New Theatre", drew the attention of all Hollywood intellectuals to Communist methods and ideology. The most sensational of these articles was one, "The Sacred Cow of Hollywood". This was a vicious, unwarranted and almost obscene attack on ICUELLA PARSONS, a Hollywood correspondent and columnist. In the article she was painted as a servile hireling of Mr. WILLIAM RANDOLPH HEARST who was then, and still is, the bogey man of the American Communists. This article was published in the August, 1935, number of the "New Theater". So sensational was the article that in some cases copies of the magazine sold for as much as five dollars. The author of the article which was signed "JOEL FAITH" was reported to be one CHARLES (CHUCK) DAGGETT, then a reporter on a theatrical trade paper, "Variety".

Some few months previously the first American Writers Congress was held in New York City, April 1935. Out of this congress came the Holl wood Chapter of the League of American Writers. At this first congress EARL BROWDER, MICHAEL GOID and other top Communist functionaries were in attendance and practically guided the proceedings. The foregoing events were the initial stimuli that brought about the rush of so many of the Hollywood intelligentsia to join the ranks of the revolution, as interpreted by the Communist Party at that time. As part of the Communist Party program, and under the auspices of the New Theatre League, there was set up in Hollywood an organization called "CONTENDRARY THEATRE, INCORPORATED". The headquarters were located at 2905 Sunset Boulevard.

The aims and purposes of CONTENPORARY THEATRE, INCORPORATED]
were officially stated as follows in a prospectus dated March 8, 1936:

"The Contemporary Theatre is building the New Theatre in Los Angeles—a theatre with a progressive, artistic and social outlook. It is a non-profit cooperative enterprise of playwrights, actors, technicians and audience. We are devoted to the production of the best

CONFIDENTIAL

available plays dealing with the struggles and conflicts of our times. T

"We believe that vital drama and vital theatre must meet squarely the ideas and forces that determine human existence.

"The vigorous theatre of the past interpreted man's struggle against fate, the disasters of nature; his efforts to break through restricting moral codes. The stage interpreted these forces and involved its audience in the struggle to conquer them.

"Today the theatre faces the tumultuous drama of a whole society struggling against the chaos of the world. Today a vigorous theatre must dramatize the deep-going conflicts of our times, the economic, emotional and cultural problems that confront the majority of the people.

"The Contemporary Theatre is dedicated to such a purpose. Its plays will speak directly to this majority whose lives are usually ignored or caricatured on the stage.

"We believe that the powerful sweep of the NEW THIATRE movement which is profoundly rooted in the lives and struggles of all those who work for wages, carries along with it the seed of history in the making which is indeed of momentous interest to every theatre worker and every theatre-goer. Audiences demand rich, mature and indigenous plays of American life, and the Contemporary Theatre in its work intends to give these to them."

While the foregoing program announced publicly, taken at its face value is rather innocuous and mild, the same prospectus from which it was taken recommended such plays as:

"PEACE ON EARTH", by GEORGE SKLAR and ALBERT MALTZ, which had a run of five weeks in Los Angeles. This play is described as a powerful "anti-war drama". It was definitely revolutionary in content and followed the Communist Party line at that time.

"SATIORS OF CATTARO", by FREDERICK WOLF. This play also was revolutionary and in one scene portrayed an actual uprising.

"Waiting for Lefty", "Awake and Sing", "Paradise Lost", and "Until the Day We Die", all by CLIFFORD ODETS. All four of these plays are in the same-category, that of

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following the Communist Party line. They speak for themselves.

GEORGE SKLAR, ALBERT MALTZ and CLIFFORD ODETS are all members of and active in the League of American Writers and have followed the Communist Party line for many years. SKLAR and MALTZ signed the call for the Fourth Writers Congress, which was an endorsement of the American Peace Mobilization. FREDERICK WOLF is a foreign revolutionary writer, an Austrian, and known internationally as a supporter of Communist causes.

The Hollywood sponsors of CONTEMPORARY THEATRE, L.CORPORATED were:

/ DOROTHY PARKER - Writer and Member of the League of American Writers, long a fellow traveller

HERMAN SHULLIN - Now a Hollywood Director. Formerly a Broadway producer. He has long been a close follower of the Communist Party and its political line; was endorser of the American Peace Mobilization.

/HERBERT BIBERMAN-A Hollywood screen director, long identified with the Communist movement; was West Coast Director of the American Peace Mobilization, and was picketing the White House almost at the time HITLER attacked Russia. He is a Communist.

JOHN FORD - Hollywood director. Identified as member of the Communist Party in Burt testimony, D.A. 1940. Follows the Communist Party line and sponsors front organizations.

DUDIEY NICHOIS- Member of the League of American Writers, signer of the Fourth Call of the Writers Congress, which was an endorsement of the American Peace Mobilization. He has been long a fellow traveller.

KING VIDOR - Hollywood director and fellow traveller.

SAM SPEWACK - Hollywood writer and fellow traveller.

CHIMOR BROWN - Director of Pasadena Little Theatre.

Charles States



EMANUEL EISENBERG - Chairman of Contemporary Theatre,
Incorporated. He is listed as a short
story writer and reviewer for various
magazines, one of which was "New Theater". DISENBERG is not reported to
have been connected with the Hollywood
Motion Picture Industry at that time,
but came into the locality from New
York.

(Above from Prospectus 3-8-36)

Other Hollywood motion picture people active in the affairs of the organization were:

DOWALD OCDEN STEWART- Writer; member of the League of American Writers and a Communist.

/ LIONEL STAIDER - Actor and a Communist.

/JAMES CACNEY

LEXIS MILESTONE

FREDERIC MARCH - Actor and a Communist.

FIORENCE ELDRIDGE - Actress and a Communist Party line follower.

JOHN CROKEFIL - Director and a Communist Party line

- Actor and a Communist Party line

follower.

follower.

JOHN HOWARD LAWSON- Writer and a member of the League of American Writers; also a Communist.

- Director and a Communist.

CLIFFORD ODETS - Writer; member of League of American Writers and a Communist.

APTHUR KOHER - Writer; member of League of American Writers, and a Communist Party line follower.

INWIN SHAW - Writer; member of League of American Writers and a Communist Party line follower.

FPANK TUTTLE - Director and a Communist.

111

JEAN LUIR

- Actress and a Communist Party line follower

HERBERT KLINE

- Director and a Communist Party line follower.

All of the above are reported to have attended a meeting of the Contemporary Theatre, held at the Hollywood Women's Club, Hollywood, California, Warch 29, 1936, the minutes of which meeting is reported in full in "New Theatre" magazine for May, 1936, page 5. This report contains speeches made by various individuals and reveals fully the program and purposes of Contemporary Theatre, Incorporated.

Contemporary Theatre, Incorporated, had comparatively a short life. This was not because of lack of serious intent or concentration on the idea, but rather because it was discovered that a simpler and easier way to get Communist propaganda plays before the public was to utilize the W.P.A. Federal Theatre Project for the purpose. The Communist Party had already, at this time, succeeded in penetrating the Federal Theatre Project to a serious extent and consequently here was an opportunity to present party line plays under the auspices and at the expense of the United States Government.

Besides, HALLIE FLANAGAN, who had been much interested in the NIM THEATRE IEAGUE previously, and who had written articles for its magazine, "New Theatre", was head of the project. Miss FLANAGAN had made several trips to Russia; once in 1926 when, on her return to the United States, she wrote in glowing terms of the value of the Russian Theatre Technique, in the book "Shifting Scenes" which was supposed to be a survey of the art of the theater in all European countries, but in which the greater part of the book dealt with the Russian theatre. She only spoke in glowing terms of the theatre but went into ecstasies over the Russian revolution and the way of life in that country at that time. Again in 1931 she made a trip to Russia to attend the Russian Theatre Festival.

As a consequence of the Communist Party tactic of concentrating on the Federal Theatre Project, Contemporary Theatre, Incorporated of Hollywood gradually passed out from lack of hourishment—the usual method of liquidating a front organization when it is no longer needed.

But the utilization of the Federal Theatre Project by the Communists for propaganda plays eventually brought about the death of the Project. An investigation by the Dies Committee brought to light Communist control of the project in certain localities, particularly New York.

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At a series of hearings before this committee in the fall of 1938, and at a later hearing before a sub-committee of the House Committee on Appropriations (Chairman CHITCH A. MODERUM) in the spring of 1939, before which both committees Hiss FLAMAGAN appeared and denied any Communist influence on the Project, evidence of a conclusive nature was brought out by witnesses that the contrary was true.

Miss FLMMGAN in 1940 wrote another book, "Arena", which dealt with the history and finally the liquidation of the Project by an Act of Congress on June 30, 1939.

As a result of these hearings, and for the reason that Communist influence over the project was apparent, the M.P.... Federal Theatre Project was abolished by Act of Congress on June 30, 1939. [Following this elimination of the Federal Theatre Project from the Work Projects Administration, the same Hollywood group which was instrumental in creating Contemporary Theatre, Incorporated, now reverted in the fall of 1939 to the previous program of setting up their own "theatre groups". This time it was called the HOLLYWOOD THEATRE ALLIANCE.]

HOLLYWOOD THEATPE ALLIANCE (Communist Front organization)

Cource 3-7 has stated that as part of the general campaign of the Communist Party to penetrate and influence the Hollywood scene, and to use Hollywood and its prestige as a base of operations, there was set up in Aril, 1939, a Communist "front" organization called the HOLLYWOOD THEATHE ALLI-ANCE.

This organization followed the usual formula of a Communist front. In its appeal to the public for support it pursued the usual policy of couching its aims and purposes in cloudy and misleading statements, of which the following, taken from the official program, are examples:

"The world no longer eyes follywood as the home of movies and symphonies under the stars. On the one hand it sees the greatest concentration of literary and artistic talent, and on the other, progressive, spirited people bending their energy toward defeating bigotry and upholding the best in emerican tradition. Now these two groups join hands in an enterprise inevitably determined by their outlook and experience—a democratic theatre."

.\gain:

"A democratic theatre is a community function. To permit it to be usurped for private profit and self-exploitation is to acquiesce

CONFIDENTIAL

to a commerical dictatorship. And to believe the theatre a reflection of the times, yet knowingly to support cowardly, stupid drama is to pretend the times were all folly and no aspiration."

It was on such vague generalized appeal that the Hollywood Theatre Alliance was set up in April 1939. The pact between STALIN and MITLER had not yet been consummated and, therefore, this Communist "front" followed the line of the party at this time, which was support of the "popular front" and "collective security" for the defeat of Naziism and Fascism.

[Within a few months after the Hollywood Theatre Alliance was created the pact between STALIN and HITLER was announced, August 23, 1939. The effect on the organization was immediately apparent. From a position of support for democracy and the "popular front" the organization changed to one of isolation, opposition to lend-lease, opposition to the Selective Service Act, in fact complete support of the Communist Party line which changed suddenly with the alliance between STALIN and HITLER.]

As a consequence the first show, which was in the form of a "Revue", that was produced by the Hollywood Theatre Alliance and which was titled "Meet the People", followed the Communist Farty line completely. All through the show was sprinkled Communist propaganda. There were sneers for our preparations for national defense, cleverly satirized propaganda aimed at preventing aid to Great Britain, and in a general sense was potent propaganda upholding the position of the Communist Party and its attitude toward the war effort at that time.

The show was a huge success. A road company was organized and toured the country. Results were pointed to by Communists as an example of propaganda by way of the theatre.

Ifter this play had its run, another one was produced. It was called "Zero Hour". The title had reference to the imminence of war and all its evil effects and in content-slyly suggested to workers to resist, etc. This play was even more vicious than its predecessor.

At the time "Jero Hour" was running, June, 1941, the strike at the North American Aviation Plant in Inglewood, California was called. This Hollywood Theatre Alliance show and the entire cast, supported by the alliance itself, came out in open support of this strike, a strike of which President HOOSIVELT had this to say:

"Besides, the responsible leaders of labor in the United States all realized that this was not a bona fide labor dispute, but a form of alien sabotage, inspired and directed by Communist forces, interested not in the advancement of labor, but in the defeat and everthrow of the United States."

The show gave special performances for the strikers, raised money and did everything possible to support the Communist position regarding that affair.

This show "Zero Hour" was running when HITIER invaded Russia, on June 22, 1941. Immediately a change took place in the attitude of the Hollywood Theatre Alliance. "Zero Hour" soon came to a close. Later another—show was produced called, "They Can't Get You Down".

Now we see the Hollywood Theatre Alliance changing its attitude. This latter show was in no way similar to those which preceded it. From a position of isolation, etc., it became very patriotic just as the Communist Party had done when Russia was attacked. It subscribed to our war efforts, in toto.

In its every act and in the presentations of its shows the Hollywood Theatre Alliance subscribed to and followed the Communist Party line explicitly.

The following list of names, from sponsors to writers and directors and all the way down is indicative of the Communist coloring of the entire project:

The following members of the League of American Writers, each one of whom has been identified as having been involved in Communist activities for years, were sponsors of the Hollywood Theatre Alliance:

JOHN HOWARD LATSON
DONALD OCDEN STEWART
LILLIAN HELLMAN
DOROTHY PARKER
GILBERT GABRIEL (Member of League of American
Writers & Writers in Exile)

ARTHUR KOHER

DASHIELL HAMMETT (Member of League of American

Writers; now in Signal Corps

of the United States)

Other sponsors were:

WILL ROGERS, JR. - recently elected to the Congress of the United States from California; a Communist Party line follower.

CONFIDENTIAL

EILIS E. PATTERSON- Then Heutenant Governor of the State of California; a Communist Party line follower.

J. EDWARD EROMBERG- Actor; member of the Communist Party. (4)

GORGE CUMOR - Director

DR. BRUNO FRANK -

DOROTHY ANIMER - Motion picture director.

MELEN GAHAGEN - Democratic Mational Committeemen.

IRA MERSIMIN - Musician

IRVING PICHEL - Director; fellow traveller

CARSE! KANIN - Director; fellow traveller.

BORIS AUROMSON

BYROM SCOTT - former Congressman from California (deceased)

SIGNUED POURERG - Hollywood Precutive.

Mrs. CHALLE TOTERSON- Local political figure; Communist Party line follower

Mrs. EDMARD G. ROBINSON- wife of actor of that name.

All of the above spensors have been identified with actiwity in other front organizations inspired by the Communist Party.

It was stated officially by the Hollywood Theatre Alliance in april, 1939 that the writers who would be responsible for forthcoming plays were:

JOHN NOWARD LAUSON- Communist Party member.

RALPH BLOCK - Communist Party line follower.

JULIUS EPSTEIN - League of American Triters and Communist Party line follower

PHILLIP EPSTEIN - League of American Writers, munist Party line follower

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_ 778 _

FIGURCIS FARAGON - Fellow traveller; Hollywood Anti-Nazi
League member, and member of the League
for Democratic Action

EDMIN JUSTIN MAYER- Member of Hollywood Anti-Nazi League, Hollywood League for Democratic Action, League of American Writers, and American Peace Mobilization.

ROBERT ROSSEN - Member of League of American Writers,
Hollywood Anti-Nazi League, League for
Democratic Action, American Peace Hobilization, and Fourth Call.

ABEN MAIDEL - Follower of Communist Party line.

MILIT GROSS - Member of League of American Writers and Hollywood Anti-Nazi League.

EDNAMD ENISCU - Member of League of American Writers, Hollywood Anti-Nazi League, American Peace Mobilization, League of Democratic Action, and Fourth Call.

All of the above are members of the League of American Writers, teach in the Hollywood Writers School and have been identified as followers of the Communist Party line in other front organizations.

All three plays, "Meet the People", "Zero Hour", and "They Can't Get You Down", were written by:

HENRY MYERS JAY GORNET EDWARD ELISCU

All three of the above are members of the League of American Writers, teach in the Hollywood Writers School and are way out in front in Communist activities in the Hollywood section.

"Zero Hour" was directed by HIRERT BIBERMAN, a motion picture director, local chairman of the American Peace Mobilization and a leading Communist in Southern California.

Others who contributed to the "artistic" efforts of the Hollywood Theatre Alliance are:

123

DANNY DARI MORTIMER OFFICER IRVING WHITE BURNARD VORMAUS LUCIEN PRIVAL

- who staged "Meet the Poople."

- Member of Hollywood Anti-Nazi League.
- Actor, member of League of American Writers, and Communist Party.

One scene in "Meet the People" was written by MIKE QUIN, columnist of the Caily, "Peoples World", the official Communist publication on the Pacific Coast.

At the present time the Hollywood Theatre Alliance is inactive. Host of the writers and intellectuals responsible for the organization have either become active in the Hollywood Writers Mobilization, or other front groups who are now, since Russia was attacked, very patriotic.]

The Hollywood Theatre Alliance was one of the usual Communist organizations set up to take over Hollywood and at the same time influence people toward Communism and the Soviet Union.

The pattern followed in forming and conducting this group was and is the same as is used in all other Communist fronts.

During the active period of the alliance, for the duration of the STALIN-HITLER pact, August, 1939 to June, 1941, it was extraordinarily successful.

HOLLY DOD ANTI-MAZI IMAGUE (Communist front organization)

Source 3-X has stated that this organization was one of the most outstanding in the series of Communist Front organizations set up by the Communist Party in Hollywood.

During the period of the "Popular Front", when the foreign policy of the Soviet Union demanded that Communist Parties everywhere pretend to support democracy and work to bring about "collective security" as a bulkagainst Maziism and fascism, the Hollywood Communists created the Hollywood Anti-Nazi League

The purpose of this organization was ostensibly to "defend rican democratic rights against Mazi influences". While outwardly this was avowed purpose, secretly it was set up to build up the influence of the munist cause and create sympathy and live aid to the policies of Sovietisia. All propaganda put out, and meetings held, which were spen to the pub, were tied in with the interests of the Communist Party and Soviet Russia.

[It appealed to the large Jewish population in Southern California on the basis of fighting Hitleriam and drew great financial support from the producers of motion pictures on that program.]

It was one of the most successful Communist fronts ever created in the Hollywood area. Its membership at the peak of its influence was approximately four thousand. Its influence spread to many times that number.

The original founders of the Hollywood Anti-Nazi League are the following, and these names all betray the Communist tie-up:

DONALD OCDEN STEWART - Writer, Member of the League of American Writers, and Communist Party.

DOROTHY PARKER

- Writer; Member of the League of American Writers and the Communist Party.

ALAH CAMPBELL

- Writer; member of the League of American Writers and the Communist Party.

CLORIA STUART

- Actress; fellow traveller.

EDVIN JUSTUS MAYER

- Mriter; member of the League of American Writers.

HERBERT BISERMAN

- Director; member of the American Peace Mobilization.

FREDERIC MARCH

- Actor; Communist Party member.

FLORENCE BLDRIDGE

- Actress; wife of FREDERIC MARCH; member of Communist Party.

VIOLA BROTHERS SHORE - Writer; member of League of American Writers.

JGALE SONDERGAARD

- Actress; wife of HERHERT BIBERMAN

MOSS HART

- Writer; member of League of American

MARIAN SPITZER

- Writer; member of league of American;

377

BESS LEAREDITH

- Writer; member of League Triters

Mrs. LYME ROOT

- Writer; wife of WHIIS ROOT, fellow traveller.

- Actor. ELIN O'BRIEN MOORE

- Writer; member of the League of CHATTEE BRACKETT American Triters.

Ten of the above persons are members of the League of American Writers. They are: STEWART, PANKE, CAMPBELL, MAYER, BIBERTAN, SHOFE, SPITTIR, MEREDITH and BULCKITY. (The League of American Writers is the foremost Communist front organization in the Hollywood "cultural" division and the feeder for all Communist activities in the top structure of the motion picture industry)

GLORIA STUART, FREDERIC MARCH, FLORENCE ELDRIDGE (MARCH'S wife), GALE SONDERGAARD (BIBERGIAN'S wife) and ERIN O'BRIEN MOORE are screen actors and actresses who have been identified with Communist activities in other organizations in Hollywood.

The above group set up the Hollywood Anti-Nazi League in the summer of 1936.

Then the League took solid form and reached its peak of activity, 1938-39, the officers were:

DONALD OCDEN STEWART - Chairman

LARIAN SPITZER

- Vice-Chairman

ALAN CAMPBELL

- Secretary

BERN HEARNARD

- Treasurer

The sponsors of the organization were:

HERBERT BIGERMAN

- Director; member of the American Peace Mobilization; member of the Communist Party.

Mrs. SIDNEY BUCHMAN - Wife of SIDNEY BUCHMAN, League of American

Writers.

EDDIE CANTOR

- Actor.

FLORENCE ELDRIDGE

- Actress; wife of FREDERIC MARCH.

FRANCIS EDMANDS FARAGOH - Writer; member of the League of American Writers; a fellow traveller.

OSCAR HAMMERSTEIN, II- Sub-Producer.

RUPERT HUCHES - Writer; member of the League of American Writers.

CHARLES J. KATZ - Attorney; member of the Communist Party (1)

Judge ROBERT W. KENNY- Attorney General of California; fellow traveller.

H. S. KRAFT - Writer; member of the League of American Writers; member of the Communist Party.

RICHAPD LERT

ERIST LUBITSCH - Director.

FREDERIC MARCH - Actor; member of the Communist Party (y(u)

Dr. RUDOLPH HARX

EDWIN JUSTUS MAYER - Writer; member of the League of American Writers; rellow traveller.

RAY MAYER

ELIZABETH TERRELL

LEMIS HILESTONE - Director; fellow traveller

PAUL MUNI - Actor; fellow traveller

DUDIEY MICHOIS - Writer; member of the League of American Writers; fellow traveller.

Judge ISAAC PACHT - Sponsor of front organizations.

Mrs. CHARLES PACE - Wile of CHARLES PACE, Communist Party member.

DOROTHY PARKER - Writer; member of the League of American Writers; fellow traveller.

IRVING PICHEL - Director; fellow traveller,

- 119 -

FRANK SCULLY

- Writer; fellow traveller.

VIOLA BROTHERS SHORE - Writer; fellow traveller.

SYLVIA SIDIEY

- Actress.

CIORIA STUART

- Actress; fellow traveller.

FRANK TUTTLE

- Director; member of the Communist Party. (4)

Of the foregoing list of sponsors there are several mentioned who could properly be classified as innocents, particularly EDDIE CANTOR and RUFERT HUCHES, and possibly ELIZABETH LERPELL and RICHARD LERT. All the rest have been identified more or less with other organizations under Communist domination.

The Hollywood Anti-Nazi League grew tremendously in numbers, support and influence until August, 1939, when the pact between STALIN and HITLER was made. During this period the League cooperated with every other Communist front group in the Hollywood section. According to its official publication, "Hollywood Now", it supported the following:

League of Women Shoppers
National Committee of Spanish Speaking People.
League for Fublic Medicine.
California Youth Legislature.
Radio Programs of "People's World", ID ROBBIN ("Feople's World" is the official Communist publication on the West Coast)
League of American Writers
Youth Commission of Motion Picture Democratic Committee.
Associated Film Audiences
American League for Peace and Democracy.
National Negro Congress
German-American League for Culture.
Motion Picture Artists Committee, and many others.

All the foregoing are Communist front organizations.

The official program of the Hollywood Anti-Nazi League from its inception up to the announcement of the STALIN-HITLER Pact was as follows:

"To fight Fascism at home and abroad.

"To give support to the struggle against International...

Fascism wherever it strikes—in Germany, Italy, Spain, Austria, China, Mungary, Czechoslovakia, South America.

"To stand firmly behind the militant peace policy of President ROOSEVELT—the policy of collective security for all democratic nations, of "quarantining the aggressors".

"To expose the spies, the Bunds, the Nazi Military summer camps, the Brown Mouses in our cities, the poisonous propaganda of obscene circulars, the anti-Semitic, anti-Catholic, anti-Labor, anti-Megro campaigns.

"To oppose the destructive anti-American activities of such racketeering organizations as the Silver Shirts, the White Guard, the KKK, the Black Legion, the Crusaders, Friends of New Germany and other Berlinfinanced enemies of our country.

"To join with other progressive Americans in one united front against Fascist attacks on our democratic institutions."

The foregoing publicly announced official program of the Hollywood Anti-Nazi League was right in line with the Communist Party line of the Popular Front period.

With the announcement of the alliance between STALIN and HITLER on August 23, 1939, and the change in the Communist Party line accordingly, the Hollywood Anti-Nazi League changed its program likewise.

From a position of support to President POOSEVELT in his sympathies for England and the democratic countries, the League began to yell that it was an "imperialist" war; that the United States should keep out; that lend-lease aid to England meant war for us; that the "Yanks are not Coming."

By September 22, 1939, just thirty days after the STALIN-HITLER pact, the League issued a statement in "Hollywood Now", the official organ of the League of American Writers, dated September 22, 1939, which is as follows:

CONFIDENTIAL 58471

"A PROGRAM FOR PEACE

"With England and France fighting Germany, where does the Hollywood Anti-Nazi League fit in?

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"The League will and must carry on its fight against Nazism more vigorously than ever before in the United States and abroad. Does the war now conducted by CHAMEERLAIN and DALADIER offer the possibility of the destruction of Nazism? . . . NO . . . The League affirms positively that the United States should in no way become involved in the war..."

and on October 13, 1939, "Hollywood Now", stated:

"The League faces the grave responsibility of doing its share to keep America out of war and to help to unify the American people in their demand for peace."

On November 17, 1939, "Hollywood Now", stated:

"The League will undertake an extensive educational program. . . and there will be no compromise with the enemies of the people . . . KEEP AMERICA NEUTRAL."

Within a period of a few months the League had completely reversed its position, as had the Communist Party in the United States. Gradually it dropped its fight against Maziism and at the time of the dissolution of the League it had forgotten its antagonism to the aggressors and was concentrating all its fire on "conditions" within the United States and confusing every issue possible where that issue was one of national defense and aid to the democracies.

Due to this reversal in program a large part of its following deserted, leaving the Communist core with its following of fellow trav-Elers and sympathizers in full charge. But there was disruption within the ranks. This brought about a need for a new set of officers and a new Board of Directors.

In September, shortly after the announcement of the pact, a new slate of officers was installed. This list of names is of extreme interest, as it indicates those who were following the Communist Party line wherever it should lead.

DONALD OCCUEN STEWART - Chairman: a writer.

FRANK TUTTLE - Vice-Chairman; a director.

DUDILEY NICHOLS

- Secretary; writer; member of Communist Party

BERNI BERNARD

- Treasurer; rellow traveller.

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Executive Board:

LILTON LERLIN

- Triter; member of the League of American

EDWARD CHODOROV

- Eriter; member of the League of American Eriters.

Prof. MORMAN T. BYRGE- Professor; member of the Communist Party.

a market of the Community of the Communi

MARIAN SPITZER

- Writer; member of the League of American Writers.

Mrs. J. EDMARD BROMBERG-Wife of J. E. BROMBERG, actor; member of () the Communist Party.

Dr. MARVIN HARPIS

CHARLES J. KATE

- Attorney; member of the Communist Party ()

Mrs. BEATRICE BUCKHAN Wife of SIDNEY BUCKHAN; member of the League of American Writers.

MAXIELL SHAIE

- Writer; fellow traveller.

DOMALD ROSE

HERBERT BIBERMAN

- Director; member of the American Feace Mobilization

FRANCIS EDMARDS FARACOH-Writer; member of the League of American Writers; fellow traveller

IRA RATHER

Mrs. CHARLES PACE

- Wife of CHARLES PACE; member of the Communist of Party

H. S. KRAFT

- Writer; member of the League of American Writers; fellow traveller.

JAY CORNEY

- Writer; member of the League of American Writers and American Peace Mobilization; and a fellow traveller.

- 123 -

13/

FTANK SCULIN

- Writer; fellow traveller.

Mrs. JEROME SACKHERI - Mriter; member of the League of American Writers; fellow traveller.

However in spite of this formality of an election of new officers, the Hollywood Anti-Nazi League had outlived its usefulness to the Communist Party. Like many other Communist fronts of the Popular Front period, it had to be "liquidated". It dragged on a few months. On December 8th it was decided that a new name should be given to the League. It should become the Hollywood League for Democratic Action.

The League struggled feebly for a month or so after December 15th when a new group met to form a committee to protect civil liberties, and about February 1st, 1940 the Hollywood Anti-Nazi League quietly passed away and was no more.

This pattern of the birth, life and death of a Communist front, when thoroughly understood, will explain much of the confusion that apparently exists in the minds of those who try to follow the whys and wherefores of Communist tactics in the United States.

HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION (Communist front organization)

Source 3-Y has stated that in anticipation of the demise of the Hollywood Anti-Nazi League, a number of persons met at the home of Mrs. FINLY PETER DUNNE, mother of PHILLIP DUNNE of the League of American Writers, about the first week in December, 1939. The purpose of this meeting was to set up an organization to succeed the Anti-Nazi League. Those present at the meeting ware:

DALTON TRUMBO

FRANK TUTTLE

JOHN WEXTEY

- Writer; member of the League of American (Hu)

- Director; member of the Communist Party.

DOROTHY PARKER - Writer; member of the League of American Writers; fellow traveller.

- Writer; member of the League of American Writers; fellow traveller

MELVYN DOUGLAS - Actor; fellow traveller

-124 - .

GALE SONDERGAARD (wife of HERBIET BIBTRMAN) - actress; member of the Communist Party

ALMN CAMBELL - Writer; member of the League of American Writers; fellow traveller.

TRVING REIS - Writer; member of the League of American Writers; Tellow traveller.

... I. RIVER - Writer; member of the League of American writers; fellow traveller.

MEMER LEVIN - Writer; member of the League of American Writers; fellow traveller.

HARPY JURNITZ - Writer; member of the League of American Writers; fellow traveller.

JOHN GARFIEID - Actor; fellow traveller.

JOHN CROMMELL - Director; fellow traveller.

IOUIS BROWFILLD - Actor; member of the Communist Party (4)

GARSIN KANIN - Director; fellow traveller.

CYRIL HULE

J. WALTER RUBEN - Producer; fellow traveller (deceased)

Writer; member of the League of American Writers; fellow traveller.

, -----

JAMES GLESON - Actor; fellow traveller.

LUCILLE GLEASON - Actress; fellow traveller.

WELLS ROOT - Writer; follow traveller.

Of the above ten persons, TRULBO, PARKER, WEXIEY, SACTURED, CAMPELL, REIS, RIVER, LEVIN, JURNITZ and BROWFIEID are members of and active in the League of American Writers, the Communist "feeder" organization of cultural Hollywood.

TUTTIE, CROMWELL, KANIN, RUBEN (deceased) are motion picture directors.

DOUGLAS, SOMDERGAARD, GAMFICID, GLEASON are screen actors

As a result of the deliberations of this august body a new organization, the HOLLYWOOD COMMITTEE TO PROTECT CIVIL LIBERTIES, was born. However, the formation of the Hollywood Committee to Protect Civil Liberties by the group above mentioned was somewhat superflous because at about the same time the executive board of the expiring Hollywood Anti-Nazi League met and decided to give it a new title. This was done and on December 3, 1939, the official publication of the Hollywood Anti-Nazi League announced that thereafter the League would be known as the HOLLYWOOD LEAGUE FOR DELOCHATIC ACTION.

And thus a new Communist front was born merely by the change of a name. The same officers and executive board served for the new organization, and it went to work to do everything it could to prevent aid to democracy and advocated peace on HITTER'S terms.

The officers were:

DOMALD OCDEN STELLART - Chairman-writer and Communist Party member.

FRANK TUTTLE

and actresses.

- Vice-Chairman-Director; Communist Party member

DUDLEY HECKOLS

- Secretary—Writer; member of the League of American Writers; and a Fellow traveller.

BERN BERNARD

- Treasurer-fellow traveller.

Executive Board:

HERBERT SIBERLAN

- Director; member of the American Peace Mobilization and a Communist Party member.

EDWARD CHODORGV

- Writer; member of the League of American Writers; fellow traveller.

Prof. MURMAN T. BYRNE- Professor; fellow traveller.

Mrs. J. EDWARD BROWNERG-Wife of J. EDWARD BROWNERG, member of the Communist Party.

FRANCIS EDWARDS FARAGOH-Writer; member of the League of American Writers; a fellow traveller.

H. F. KRAFT

- Writer; member of the League of mericans

137

Mrs. JEROME SACKHURM - Writer; member of the League of American Writers; fellow traveller.

- Writer; member of the League of American MILTON LERLIN Writers: fellow traveller.

- Writer; member of the League of American MARINI SPITZIR Triters; and a fellow traveller.

- Wife of CHAPIES PAGE, Communist Party member Mrs. CHIRLES FACE

- Writer; member of the League of American JAY GURNEY Writers and American Peace Mobilization.

- Writer; and a fellow traveller. FRANK SCULLY

Mrs. BEATRICE BUCHMAN- Wife of SIDNEY BUCHMAN, Producer.

IRA RATMER

- Writer; member of the League of American MAXWELL SHANE Writers; a fellow traveller.

Dr. MARVIN HARRIS

DOMALD ROSE

CHARLES J. MATZ - Attorney; member of the Communist Par

Others active in the organization were:

LICHAEL LEKTIS - Communist Party line follower; investigator for the Anti-Nazi League.

MARY McCALL, JR. - Fellow traveller; member of the League of American Writers; and president of the Screen Triters Guild of Hollywood.

HERBERT K. SORRELL - Business representative of Studio Painters Local 644; member of the Communist Party.

GORDON KAHN - Writer; member of the League of American Writers; and a fellow traveller.

> - Writer; member of the League of American Writers; and a fellow #raveller.

JO SWERLING

CONFIDENT

MILI GROSS - Writer; member of the League of American Writers. - Writer; member of the League of - --INVING HUIS omerican Writers; and a fellow traveller. \ (L) LICHLIL LLMMFORT - Writer; member of the League of american Writers; and a member of the Communist Party. J. WALTER RUBEN - Motion picture director; producer; fellow traveller (now deceased) Mrs. MATE CUALTINGS - Mife of Producer.

- Writer; member of the League of

American Writers; a fellow traveller

Mrs. H. S. KRAFT - Mife of H. S. KRAFT; member of the League of American Mriters; a fellow traveller.

Prof. FRANK DAVIS - Professor at the University of California at Los Angeles; a fellow traveller.

SUMDIM FAMER - Screen writer and member of the League of American Writers; a fellow traveller

DAVID KERTIN - Screen and stage actor; a fellow traveller

There are many others in addition to the above list, all of whom have been identified with Communist and Communist front activities in Hollywood.

CENE SACKHEEM

The program of the Hollywood League for Democratic Action was just the reverse of that of the Hollywood Anti-Nazi League, although the same people were in control in both organizations. But the Communist Party line had changed and they, being good Communists, fellow travellers and sympathizers changed also.

Meetings were held, radio programs given and literature spread which opposed every feature of national defense, aid to England, the lend-lease act, the Selective Service Act and in general the foreign policy of the President of the United States.

55-1100

It was the Communist formula in every detail. But the active life of the Hollywood League for Democratic Action was of comparatively short duration. By the fall of 1940 it had become practically lifeless.

This was not because the comrades had changed their viewpoint, or that they were becoming discouraged—it was because another organization had come into existence on a national scale. This latter organization
—was broader and more all-inclusive and gradually the Hollywood League for Democratic latter was absorbed.

This organization was called the ACERICAN PEACE MOBILIZA-

HOLLYWOOD PEACE FORUM (Communist front organization)

TION.

Source 3-Z has stated that as the Hollywood Anti-Nazi League was gradually being put to death, the Communists operating within that group were busily setting up other organizations to take its place which would carry out the changed line of the party.

In January of 1940 there came into being the HOLLY DOD PEACH FORUM. As its name indicates this group was pledged to preserve peace. It yelled loudly and often that we should stay out of the var. It opposed aid to England, national defense, conscription and right down the line in carrying out the program of the Communist Party. It was strictly for peace on HITLIR'S terms. It conducted forums, radio broadcasts, issued pamphlets and leaflets and unceasingly put out propagance for the Communist position.

Its chief spokesman was Professor MOMMAN T. BYRNE of Los Angeles City College, long identified with every form of Communist activity in Southern California. He was chairman of these forums held in every available hall and meeting place in the locality—at the Hollywood Momen's Club, First Unitarian Church in Los Angeles, Enbassy Auditorium, Los Angeles, Knickerbocker Hotel in Hollywood, Wilshire Ebell Club, and many others.

The sense of all meetings, forums, radio broadcasts, etc., of the Hollywood Peace Forum was defense of the Soviet Union for its pact with HITLER, attacks on Finland for its resistance to Russia's aggression, condemnation of the war as imperialism in action and advocating the immediate appearement of Nazi Germany.

The officers of the Hollywood Peace Forum, all of whom just a few months before were members of the Hollywood Anti-Hazi League and who were then supporting President ROOSEVELT and democracy, were:

HERBERT BIBERMAN - Chairman

JOHN WEXLEY

- Vice-Chairman

GUY ENDORE

- Secretary-Treasurer

GENE SACKHEIM

- Executive Secretary

All the above have been leading Communists in the Holl;-

BIREMAN is a motion picture director and writer.

HIMLEY, EMBORE and SACHHELI are members of the League of

American Friters.

wood section.

Others active in the Forum were SAM OFNITZ, member of the League of American Writers and a Communist, FRAMM SCULLY, a fellow traveller and Hollywood Writer, Reverend FRAMK M. TOOTHAKER of the First Methodist Church, Compton, California, Reverend PETER M. SAMSON, Minister First Unitarian Church, Los Angeles, Professor FRAMK DAVIS of the University of Southern California at Los Angeles, SADIE ORNITZ, wife of SAM CRMITZ, EDMARD SIBERMAN, brother of HERBERT BIBERMAN, HUCH WILKINS, and many others previously with the Mollywood Anti-Nazi League.

The Hollywood Peace Forum remained in existence about six months. Another organization was coming into existence which took its place. This front was called the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION.

AMERICAN PEACE MOBILIZATION (Communist Front Organization)

Source 4-A has shown that the American Peace Mobilization was the successor to the American League for Peace and Democracy in the same manner as the Hollywood League for Democratic Action took the place of the Hollywood Anti-Nazi League—and for the same basic reason, the change in the Communist Party line.

after the pact between STALIN and HITLER in August, 1939 it was necessary for the Communist Internationale to revemp its entire structure in the United States. From a position of support for democratic processes in the interest of bringing about a program of "collective security" (which it never really meant, by the way, and which was only used as a threat by STALIN to force HITLER into signing the subsequent pact) the Communist apparatus in the United States must now reverse itself and render all aid possible to HITLER, he now being on the best of terms with STALIN—they were virtual allies.

All Communist front organizations were now to work for peace. They were to oppose entry of the United States into the war on the of England and France, and were to oppose aid to those countries, oppose the

Lend-Lease Act, national defense, the Selective Service Act, and in general obstruct any internal policy of the United States that would, however remotely, be of benefit to the democratic nations fighting HITTER.

The American Peace Mobilization was destined to become the most potent arm of the Communist Internationale—and that means STAIN—working in the interest of the STAIN—HITTER pact.

The organization as such officially came into being at a national gathering held in Chicago, Illinois August 30 to September 2, 1940. This meeting was called by what was known as the "Emergency Peace Mobilization". At this time the name was changed to the ATTICAL PLACE MOBILIZATION and it continued to function under that title until the broak between STALIN and HITLEP in June, 1941 when Russia was invaded.

Previous to the official setting up of the American Peace Mobilization in September, 1940, and beginning with the dissolution of the Hollywood anti-Mazi League in December of 1939, and the official "liquidation" of the American League for Teace and Democracy on February 1, 1940, groups were hastily formed everywhere to carry out the policy of the Communist Party.

In Hollywood there was the Hollywood Peace Forum, Holly-wood League for Democratic Action, Hollywood Peace Council, Hollywood Peace Crusade, etc. All of these groups were largely "paper" organizations functioning as a stop-gap until all could be knit into one national organization, and that was the AMERICAN PEACE HOBILIZATION.

It will be noticed that the names of the officers and those most active in all these groups locally in Hollywood are essentially the same. For example, HERBERT BIBERMAN, DONALD OCDEN STEMART, FRANK TUTTLE, etc., appear in every front.

In addition to the so-called "peace" groups above which laid the foundation for the establishment later of the Los Angeles Division of the Mobilization, the following were affiliated with the organization in Hollywood:

League of American Writers, Hollywood Chapter.

Motion Picture Democratic Committee.

Hollywood Theatre Alliance.

League of Woman Shoppers.

Committee to Aid Agricultural Morkers.

13

National Negro Congress.

California Touth Legislature.

Hollywood Post, Veterans Division, Labor's Non-partisan League

The national officers of the American Peace Mobilization elected in September, 1940, were:

Rev. JOHN E. THOLPSON, Chairman THEODORE DREISER, Vice-Chairman VITO MARCANTONIO, Vice-Chairman JACK McMICHAEL, Vice-Chairman REID ROBINSON, Vice-Chairman KATHENINE PERRILL, Vice-Chairman FREDERICK FIELD, Executive Secretary. MARIAN BRIGGS, Administrative Secretary

Of the above, THECDOPE DREISER, as a member of the League of American Writers and more or less identified with Hollywood is representative of its culture.

The officers of the local division of the Mobilization are as follows:

MERBERT SIERMAN, Chairman, member of the American Peace
Mobilization in Los Angeles, motion picture director, and Communist Party member.

TOM CULLIN, local correspondent of the "People's World",

official Communist publication on the West Coast, Executive Secretary; Communist Party member.

Executive Board: -

JOHN STAPP, of the League for Peace and Democracy; Communist Party member.

-RICHARD OTTO, Motion Picture Democratic Committee; fellow traveller.

SAM HOUSTON ALLEN, politican; Communist Party member.

Rev. HERBERT L. HERBERTS.

Rev. CARL ALLEN; feilow traveller

EASTAN AINLON

DON R. HEALY, member of Labor's Non-Partisan League; Communist Party member

ELIZABETH SASULY

MANAGE

WILLIAM BOHAN, fellow traveller. ROSENDA RIVERA, Communist Party member. MOWARD RUSE, member of the Young Communists League.

Hollywood figures most active as chairmen at meetings, speakers and directors of propaganda were:

> Prof. MCKMAN T. BYRME, Communist Party member. SAH ORNITZ, Communist Party member, a writer, and member. 🛒 of the League of American Writers.

 JOHN MOUNAD LAMBON, writer, Member of the Communist Party and League of American Uriters.

DONALD CODEN STEMART, delegate to Chicago convention; a writer, member of the League of American Writers and the Communist Party.

MAURICE LURPHY, League of American Writers and Motion Picture Democratic Committee member; a writer who is member of the League of American Writers and the Communist Farty.

DALTON TRUMBO, Member of the League of American Mriters and the Communist Party.

FIICHARL BLANKFORT, member of the League of American Writers and the Communist Party.

FRANK TUTTLE, motion picture director; Communist Party member. CHARLES J. HATZ, attorney for Communists and Communist Party member.

SADIE CRNITZ, member of the Communist Party.

JCHN HOMARD LAWSON, member of the League of American Writers and the Communist Party.

MARC BLITZSTEIN, Hollywood composer, member of League of American Writers, and a fellow traveller.

ALBERT MALIZ, President, League of American Mriters, Hollywood Chapter; fellow traveller.

LUCILLE MARINER, member of League of Women Shoppers; a fellow traveller.

GUY MIDORE, member of League of American Writers and Communist Party.

Dr. HERBERT ALIXADDER, Professor of Sociology, Los Angeles City College; a fellow traveller.

In addition to the above, individual members of all Hollywood Communist front groups were supporting the American Peace Mobilization.

Mass meetings were held at the Shrine Auditorium, Embassy Auditorium, Philharmonic Auditorium, in Ios Angeles, to carry the message of "Peace" to the people. CONFIDENTIAL

At the same time as these meetings were being held the Mobilization was officially supporting every strike where that strike would hamper defense efforts. It officially, and directly, by sending its members to the picket lines, injected itself into the North American Aviation strike in Inglewood, Cal. fornia, Vultee Aircraft Company, Downey, California, the Columbia Recording Company strike in Hollywood, the Cannon Electrical Company strike in Los Angeles, and many others. It was working feverishly in all directions to carry out the line of the Communist Party at that time.

An example of the type of propaganda carried on by the American Peace Mobilization under the auspices of Communists in Hollywood is the meeting held at the Shrine Auditorium in Los Angeles, on February 24, 1941, the advance publicity on which stated as follows:

"DEFEAT H.R.1776 (Lend-Lease Bill) WITH THE SPIRIT OF 17761

Hear MICHAEL QUILL President of CIO Transport Morkers Union

FREDERICK FIELD Nat'l Secy. APM

<u>PHILLIP II. COMELLY</u> Pres. State CIC

HERBERT BIBERLAN Local Chrmn-APL

DALTON TRUMBO The man who wrote "Johnny Got His Gun"

WHAT TO DO ABOUT IT

- 1. Write your Congressman. Tell him to vote NO on H.R. 1776 (Lend-Lease Bill)
- Tell your friends about dangers of this bill.
- 3. Urge them to write also.
- 4. Distribute additional copies of this leaflet.
- Join the A.P.M.

"The New Deal's Triple A. foreign policy, as embraced by the Lend-Lease Bill, is to plow under every fourth American boy." Sen. BURTON H. MHEMIER."

The tenor of the foregoing is that of all activities of the American Peace Mobilization, the local spearhead of which in the Southern California section, was Hollywood Communist influences.

- 134 -

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The American Peace Mobilization nationally and the Holly-wood Division locally continued to function along these lines up until June 22, 1941. Right up until that date HIMBERT EIEERMAN and his following, and that means the entire Hollywood Communist faction, were screaming for peace and chanting the slogan "The Yanks are Not Coming."

In fact right up to the day Mr. BIBERMAN was picketing the White House for "Peace", and showing what Hollywood could do to help prevent aid to democracy.

Then came the blow! HITTER smashed across the borders of

Again the Communist Party of the United States was taken unawares.

The American Peace Mobilization was left way out on the proverbial limb.

Russia.

Within a few weeks the name of the American Peace Mobilization was changed to the AMERICAN PEOPLES MOBILIZATION.

Meetings were immediately called by the American Peoples Mobilization. Trofessor MORMAN T. SYNNE, HERBERT BIBERMAN, DOMAID OCDEN STEMART, JOHN HOWARD LATSON, SAM ORNITH, GUY EMDORE and followers began screaming for war. "Smash HITLER", "All Aid to the SOVIET UNION and England," "This is a Peoples' War", etc.

The Communist Party line had changed again!

The American Peoples Mobilization continued on for some few months, but like all Communist front organizations which can no longer serve the party, it was allowed to peacefully pass away.

(Communist front organization)

Source 4-B has stated that during the period from the Seventh Congress of the Communist Internationale hald in Moscow, Russia, in July and August of 1935 when GEORGE DESTROV, head of the Communist Internationale, made the famous "Trojan Horse" speech and August 23, 1939 when the pact between STALES and HITLER was consummated, and which is known as the "popular front" period, the Communist Party created hundreds of "front" organizations in all countries.

The purpose of these organizations was to draw together on as broad a base as ossible all forces to influence them to support the

100

foreign policy of the Soviet Union which, at time, was a pretended desire for an alliance with the democratic countires to oppose Maziism and Fascism. This was called the "collective security" proposal.

Communists were, during this period, instructed to drop all revolutionary activity and pose as good democrats, or liberals, and take part in all established governmental affairs, local, state and national, wherever they should be.

In the United States they were instructed to register for voting purposes as members of the Democratic Party and carry on their activities there. They were to assume the "liberal" position and work to get themselves, fellow travellers and sympathizers, also pretending to be good democrats, into key positions in political circles. They could then use their positions and influence to create sympathy and gain support for the policies of Soviet Russin.

In line with this policy and, as usual, obeying orders implicitly, the Communists in the Hollywood motion picture industry and its periphery began setting up various front organizations.

One of the most important of these groups was the MOTION PICTURE DEMOCRATIC COMMITTEE. This organization was created in the early fall of 1938. At this time California had already shown tendencies to turn to the left and the time was ideal for the Communist Party to step in and steer the political forces in the direction they desired. The state was having a gubernatorial election and it was into this election the party threw all its forces.

The success of the Motion Ticture Democratic Committee was phenomenal. It drew to it on a platform of democratic reform and mildly liberal slogans a large following in the Mollywood section. It acquired among its membership many famous personages in the picture industry, the majority of whom, however, were not aware that the organization was completely under control of the Communist Party.

Thousands of people were influenced by this committee which had access to publicity channels ordinarily denied to legitimate political groups of this character. The big names on its lists were attractive to the voters and it was one of the main factors in the local and state elections of the year 1938. Almost all candidates it supported were elected and the governor-elect stated later that it was Hollywood influence and this organization which elected him to office.

But at the same time the organization was seemingly taking part in a truly democratic elective process, the Communists within its ranks were spreading their propaganda in all directions. They succeeded in tying the organization in with the Hollywood Anti-Nazi League, Conference of

The state of the s

forkers Alliance,

Motion Picture Arts and Crafts, Labor's Non-Partisan League, Workers Alliance, United Spanish Relief, and were supporting every front organization and Communist controlled labor undon in the Los Angeles section. All front organizations just above mentioned are Communist inspired.

This should not be the least surprising, as the individuals controlling the Motion Picture Democratic Committee were the same ones controlling the other groups.

The organization as a body were enthusiastic in support of President ROOSEVEET and the democratic administration. Neither the President nor Covernor OLSON and his state administration could do wrong. It held political rallies all over Southern California. It was all-out for democracy and the Constitution of the United States—it loathed Maziism and Fascism.

The world was bright and the Motion Picture Democratic Committee was enjoying an influence and prestige that brought smiles to the faces of the most case hardened comrades.

But on August 23, 1939, the bubble burst. The pact between STALIN and MITHER was announced and the Hollywood Motion Picture Democratic Committee found itself way out on a limb.

Within thirty days instructions came down from Moscow that the party line had changed. The organization must change with it. It was a bitter pill, but the comrades were loyal and they obeyed.

Within a very short time the Motion Picture Democratic Committee was calling President ROOSEVELT a "war monger"; he was dragging the United States into an imperialist war; we should mind our own business, etc. Covernor OISON too had become almost overnight a war monger, had deserted the poor, was cutting relief and in general was just driving the people to desperation with his anti-social tactics.

By the spring of 1940 the Motion Picture Democratic Committee was working hand in hand with the American Peace Crusade, afterward the American Peace Mobilization. It was mailing out thousands of "peace" pleas and insisting that "The Yamus Are Not Coming." It sponsored and took part in Communist "peace" meetings all over Southern California. An example of the position of the Hollywood Democratic Committee's in this respect is the following excerpt from one of their bulletins:

CONFIDENTIAL

3

"AMERICA DECLARES PEACE"

CLYMPIC STADIUM

RAILY OF SATURDAY, APRIL 6TH

"The L.A. Council of the Committee for Industrial Organization, the Maritime Federation of the Pacific, and the California Youth Legislature—each of these bodies representing thousands of Southern Californians, requested of the Hollywood Peace Council that they be allowed to co-sponsor the rally, purpose and plans of which are heartily endorsed by their memberships. The eight Hollywood organizations welcomed the joint sponsorship. The speakers' bureau set up by the M.P.D.C. to publicize the rally at meetings of all sorts—has lined up 75 speaking engagements to date ... A knockout script written by HICHAEL BLALKFORT, JEROME CHODOROV, JOSEPH TIMES, PAUL TRIVERS, CARL DEFHER, CYPIL KRAMER, was okayed with hurrans by the Council this week... The staging of the production is in the capable hands of SHEPARD TRAUBE. The original printing order for "The Yanks Call", newspaper announcement of the meeting, was 50,000 copies. These were gone in a couple of days, and a duplicate order for another 50,000 had to be filled... Ten thousand tickets have been distributed and the remaining two thousand are going fast—so call the M.P.D.C. office (Gr. 5136) immediately for blocks of 10¢, 25¢ and 40¢ tickets..."

M.P.D.C. MINSLETTER, 3/26/40.

(The individuals hamed above, BLANKFORT, CHODOROV, etc., are all members of the League of American Writers, the most important Communist front group in Hollywood)

While the Motion Picture Democratic Committee was cooperating with other groups, as above, it was carrying on its own party line procedure, as follows:

"PEACE PETITIONS

250 of these were mailed to 250 M.P.D.C. members along with the last newsletter. If you received one, get as many signatures as you can and mail it back to this office as soon as you can—because time is the essence of this demand to our representatives."

Vice-Chairman of the Motion Picture Democratic Committee and who had been active in almost every Communist front organization in Abbiguood previously, revolted at this procedure. After Russia's attack on Finland, he introduced a resolution before the committee condemning Soviet Russia for this attack.

He was overwhelmingly defeated. He resigned from the Committee in February, 1940.

The following were the officers of the organization in 1939-40. All have been long identified with Communist and Communist front activities in the motion picture field:

PHILLIP DUMME. Chairman; member of the League of American Uriters, and a member of the Communist Forty. He is now with the Writers War Eoard, New York City, the Hollywood Anti-Mazi League and the League for Industrial Democracy.

<u>IELVYN DOUGLIS</u>. First Vice-Chairman; active in Communist front organizations; a fellow traveller and formerly Communist Farty line follower.

<u>ITRIAY HOPKINS</u>. Second Vice-Chairman. Che is a screen actress and fellow traveller.

JCHN FORD. Third Vice-Chairman. Motion ricture director, and long a fellow traveller.

MAURICE MURPHY. Formerly executive secretary of the League of American Writers. He is a member of the League of American Writers and one of the leading Communists in the Hollywood section.

CORDON PICEY. Treasurer. He is a member of the League of American Writers and a member of the Communist Party. He is now in the Army

Although the Motion Picture Democratic Committee managed to survive the STALIN-HITTER pact, it finally, late in 1940 became inactive as have many other Communists fronts which could not negotiate the hairpin turns of the Communist Internationals.

HOLLYNCO DEMOCRATIC COMMITTEE (Communist front organization)

Source 4-B has stated that this organization is to all intents and purposes a revival of the Lotion Picture Democratic Committee, a Communist Party front organization that went out of existence shortly after the HITIER-STALEV pact was signed on August 23, 1939. This latter organization and the reasons for its liquidation are dealt with under section 1 of this report.

The Hollywood Democratic Committee is being set up at the present time to operate in the political field and this purpose was stated in a call issued for its first meeting which was held at the Hollywood Roosevelt Hotel in Hollywood on January 14, 1943.

This initial meeting was for the purpose of "forming an association of voters in the motion picture community which will support victory legislation and victory candidates." This meeting was primarily an organizational one; as there have been no further open meetings, it can be said that the Hollywood Democratic Committee is still in the process of formation.

The call for this initial meeting was signed by:

MALTER ABEL MARC CONNELLY WALTER HUSTON

following:

The speakers for this organization were listed as the

MARY HCCALL, JR.
WALTER HUSTON
MARGARET BENNETT
ROBERT W. KENNY (Attorney General of the
State of California)
RUSSELL GLEASON, chairman

Of the foregoing the following have been identified as cooperating with and active in other Communist fronts in Hollywood:

MARY MCCAIL. JR. is President of the Screen Writers Guild, the bargaining agency for the Hollywood Screen Writers. She has been active and is still active in Communist front organizations such as the Hollywood Writers Mobilization for Defense, Hollywood Anti-Nazi League, Hollywood League for Democratic Action, Motion Picture Democratic Committee, and she is a fellow traveller.

MARC CONNEILY is a screen writer. He is also a member of the League of American Writers and is active in the Hollywood Writers Mobilization for Defense. He is the chairman of the Hollywood Writers Mobilization Committee for Interchange of cultural Material with Writers in the Soviet Union. He is a fellow traveller.

- 140 -

MALTER HUSTON is a screen actor. He is not identified specifically with membership in the Communist front organizations, but is sympathetic toward Soviet Russia and its form of government. This information has been obtained from press releases regarding his parts in pictures from time to time.

MARGARET EENNETT is a member of the Screen Office Employees Guild, a studio labor union affiliated with the Conference of Studio Unions, a Communist front controlled group under the leadership of HERBERT Ka. SCRRELL. Miss BENNETT follows the Communist Party line in all her union activities.

MCHERT W. KENNY was formerly state senator of California. He was elected Attorney Ceneral of the state of California during the last November election. It can be stated here that Hr. KENNY is a fellow traveller. He has consorted with known Communist groups. He has supported protests against the deportation proceedings of HARRY BRIDGES. He was also connected with the SCHNEIDEMIAN-DORSEY Defense Committee. He is a close associate of Attorney LEO GALLACHER, a known Communist in Southern California who handles most of the Communist Party's legal business. Mr. KENNY is President of the National Lawyer's Guild, a Communist controlled organization.

RUSSELL GIEASON is the son of JAMES and LUCILLE GIEASON, both of whom have been involved in Communist front activity in Hollywood.

Mr. GIELSON is looked upon as an active sympathizer with Communist causes.

At the initial meeting of this group on January 14, 1943 the following well known Communists of long standing attended and participated in discussions from the floor:

J. K. (SPIKE) WALLACE, business representative of Musicians Local No. 47.

HERBERT K. SORRELL, business representative of the Studio
Painters Local 644, and President of the Conference of Studio Unions.

JOHN HOWARD LAWSON, member of the League of American Writers, American Peace Mobilization and a teacher in the Writers School, and has been active in many other front organizations.

ED M. GILBERT, business representative of the Screen Office Employees Guild.

A more complete record of the Communist activities of all of these parties appears heretofore in this report.

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In addition to the above the following well known fellow travellers and party line followers were in attendance or mentioned by the Chairman as supporters of this organization.

SIDNEY BUCHMAN, a writer. He is a member of the League of American Writers. He supported the American Peace Mobilization and is a teacher in the Writers School.

SHERIDAN GIBNEY is a writer and a member of the League of American Writers. He supported the American Peace Mobilization and is a writer in the Writers School. He also engages in other Communist front organizations and activities.

HAROID SHITH is business representative of Local 695 of the I.A.T.S.E. He is a fellow traveller.

SHEPARD TRAUBE is a writer and member of the League of American Writers. He is active in the Motion Picture Democratic Committee and was active in the Hollywood Anti-Nazi League, the Hollywood League of Democratic Action, and was a member of the American Peace Mobilization.

Booking Agency in Hollywood. He is a fellow traveller who provides strong support financially to front organizations and is an ardent follower of the Communist Party line.

As stated, the Hollywood Democratic Committee is now in the process of formation and it is believed that it will very shortly emerge as a fixed organization. Up to the present time it has followed the usual pattern of a Communist front organization.

(Communist Front Organization)

Source 4-C has informed that the Motion Picture Artists Committee was a group set up to work in conjunction with a larger national organization, the North American Committee to Aid Spanish Democracy. This latter Committee was the outgrowth of a series of previously created "Spanish Aid" groups, all under the control of the Communist Party. They were all set up for the purpose of aiding the Communist program in Spain during the civil war in that country.

The original organization set up by the Communist Party in 1936 was called the Medical Bureau to Aid Spanish Democracy. Shortly thereafter the North American Committee to Aid Spanish Democracy was formed. In 1938 the two were merged and called the Medical Bureau and North American Committee to Aid Spanish Democracy. Meanwhile there was the American Friends of Spanish Democracy. Later this group joined the larger one. After the Spanish

156

58.114

civil war came to an end in April, 1939 a new organization was set up. It was called the Spanish Refugee Relief Campaign. In March 1940 there was dissension within the group, some of the members objecting to Communist domination. The Communists retained control, however, and renamed it temporarily the Emergency Conference to Save Spanish Refugees. In 1941 it was renamed North American Committee to Aid Spanish Democracy, after absorbing another group which had sprung up overnight called Dorothy Parker's Spanish Children's Relief Fund. Out of that muddled up ancestry came the Motion Picture Artists Committee.

The purposes of all the above organizations were identical, all being Communist controlled. Those purposes were the collection of funds and recruiting of young men to join the Abraham Lincoln Brigade to fight with the Loyalists in Spain. Hundreds of thousands of dollars were collected and never accounted for, and thousands of young Americans were induced to go to Spain for the glory of the Communist cause.

The officers of the Motion Picture Artists Committee were the same as those we find in many other fronts. All were members of the League of American Writers.

- JOHN HOWARD LAWSON

- MICHAEL BLANKFORT

- LESTER CONEN

CHARLES PAGE, Secretary

The Executive Board is as follows:

DONALD OCDEN STEWART
HERBERT BIEFMAN
SIDNEY BUCHMAN
DUDLEY NICHOLS
MADELINE RUTHVEN
LEWIS MILESTONE
FLORENCE ELDRIDGE (wife of PREDERIC MARCH)
HUMPHREY COBB
FRANCHOT TONE
SAMSON RAPHAELSON

The sponsors were:

Dr. HERBERT ALEXANDER
LELVYN DOUGLAS
THEODORE DREISER
PAUL MUNI
PHILLIP LERIVALE

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Judge ROBERT W. KENNY (now Attorney General of the state of California)

ARCHIEALD MacLEISH SHERWOOD ANDERSON EDMARD ARNOLD PAUL H. DOUGLAS RICHARD ARLEN ANTONIO ENTENZA FANNY HURST SYLVIA SIDNEY SINCLAIR LEWIS MARTHA CRAHAM RICHARD COMMELL

One of the projects sponsored by these Spanish Aid Committees was the Rescue Ship Mission. This was the proposed fitting out of a ship which was to sail from the United States and rescue Loyalist refugees interned in Southern France. It was proposed to raise \$300,000 to fit out the ship, which was to be called the "Lovcen". Funds for this venture were still being collected as late as August 1941. It may be stated that the ship never sailed and no accounting was made of the funds collected.

Many innocents were inveigled in this venture. HELEN NEILER, HARCID REIGHLIAN and others resigned when they discovered it was a Communist front. Meetings were held, and money raised in Mollywood, under the direction of MION FEUCHTMANGER and SIDNEY BUCHMAN. All the Hollywood Communist intellectuals supported the drive.

Among the sponsors in Hollywood were:

LION FEUCHTMANGER, writer, propagandist, refugee, Communist Party line follower.

- Writers.

Triters.

SIDNEY BUCHMAN, writer, member of the League of American

MARC BLITZSTEIN, writer, member of the League of American

BOROTHY PARKER, writer, member of the League of American

Writers.

HERMAN SHULLIN, producer and director at Warner Brothers

Studios.

- 144 -

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SHERWOOD ANDERSON, writer and dramatist.

The sponsors of the UNITED SPANISH AID COMMITTEE, Holly-

.wood Chapter were:

DOROTHY PARKER, writer, member of the League of American

Writers.

CARRY McWILLIAMS, Communist and Commissioner of Housing

and Investigation.

IRVING PICHEL, Director and member of the League of Ameri-

can Writers:

PAUL MUNI, actor.

can Writers.

MARC BLITZSTEIN, Composer, member of the League of Ameri-

Writers.

LANGSTON HUCHES, writer, member of the League of American

American Friters.

DOMAID OCDEN STEWART, writer; member of the League of

FRANK TUTTLE, Director.

Writers.

JOHN WEXLEY, writer, member of the League of American

HERRERT K. SORRELL, Labor leader and Communist.

GEORGE BIDDIE, artist.

EDWARD BIBERMAN, artist, brother of HERBERT BIBERMAN.

LION FEUCHTMANGER, writer, propagandist and a refugee.

JOHN GARFIELD, actor.

JEAN MUIR, actress.

Prof. ALEXANDER KAUN, Stanford University professor.

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Dr. AAROM ROSMIOFF, psychiatrist (deceased).

Prof. J. OPFEMERER, Stanford professor.

GEORGE KIDTELL, state chairman, Industrial Relations.

Judge STRILEY NOFFETT, Justice of the Peace, East side.

SAM MOUSTON ALLEM, Foor politician, head of the S.R.A.

JOHN MISON FORD, County supervisor, Los Angeles County.

Judge E. PAY SHAUER, Superior court judge.

GALE SOLDERGAARD, Screen actress, wife of HIRETRY SIETEMAN

The Secretary and Vice-chairman of the last named organization was JACK AVEROFF, and admitted member of the Communist Party.

HOLLM DOE COLLITTED FOR UDITIES IN EXILE (Communist Front organization)

Gource 4-D has reported that while this committee was a local organization and apparently confined its activities to the Mollywood section, raising money and spreading propaganda for its purposes, it had its origin in, and cooperated with the various "Spanish Aid" committees set up by the Communist Party during the period of the Spanish civil war.

At that time many Communist writers, artists, journalists and professionals had gone to Spain to support the Communist activities among the Loyalist forces. They came from many countries. At the same time there were many intellectuals within Spain who legned toward the Communist cause. It was in the middle of that period that the writers, artists and intellectuals had become imbued with social concepts of LININ and STALIN. The world was all out of joint and it was up to them to fix it up and the place to start was Spain.

LUIS ARIQUISTAN, a Spanish writer had this to say about

the situation:

"I am speaking now of the so-called Communist sympathizers, the fellow travellers who were so active in giving the Spanish Communists the power and influence they already had... They were automishingly numerous among our bourgeoisie where they formed large and influential groups. Writers, journalists, artists and professions

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"I am mentioning the unhappy part this group played in Spain because I happen to know the great influence similar groups are exerting in France, England and the U.S.A. One of the reasons why I am giving this resume of Spanish experiences is to teach them a lesson.

New Leader, 6-3-39.

After the Spanish civil war ended in April, 1939, many of these Communists and fellow travellers were caught and interned in camps. Others escaped into France and North Africa and interned there. Some escaped and got back to the countries from which they came. Later other writers and artists escaped from Germany and occupied France and became stranded in neutral countries in Europe, especially Portugal. Others are still in concentration camps in Germany and occupied France.

It was to aid these exiled writers, artists and professional people that the Hollywood Committee for Writers in Exile was allegedly created. The purpose was to raise funds for their relief wherever needed and plans were made to get them into the United States eventually.

All of this would be most laudable if it were not that the committee was interested only in those refugees who were Communists, fellow travellers and sympathizers with the cause of communism. So true is this that the Communist Party, of which the Hollywood Committee for Writers in Exile is a front, advocated the deportation back to Spain, France or Germany of those writers and artists who did not agree with its domination of the intellectuals of those countries.

An example of this discrimination is the attempt of the Communist Party to force the Government of Mexico to deport three writers, "TOR SERCE, JULIAN GORKIN and MARCEAU PIVERT. These men had escaped from and France and were in Mexico City. But because they objected to Comdomination of the Spanish Loyalist forces in the civil war and opposed munist Party in principle, the Hollywood Committee for Writers in Exile der no circumstances, aid these refugees. The main purpose of the 'ommittee for Writers in Exile was stated by GARSIN KANIN, fellow option picture director in Hollywood, at a meeting of this committee Beverly Wilshire Hotel on November 26, 1940 to an audience of directors, actors and writers, as follows:

"Hollywood today could use the brains that HITIER oncentration camps. There are not enough brains in vauce the 500 stories annyally needed by the film.

. Substitution of the subs

Five thousand dollars was collected at this meeting.
Hollywood Reporter 11-27-40.

The following refugee writers and artists were introduced

at the Meeting:

ALFRED DOEBLIN.
LEON MITTLER
LEONARD FRANK
DR. KURTZ NEUMAN
FREDERICK TORBERG
ALFRED POLGAR
HEINRICH LANN

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All of the above are Germans.

The following are the active members of the Committee:

DONALD OCDEN STEWART, Chairman SIDNEY BUCHMAN SHIPIDAN GIBNEY MARIAN SPITZER

(All the above are members of the League of American Writers and teach in the Hollywood Writers School)

Sponsors are:

()

DOROTHY PARKER, writer and fellow traveller.
EDWARD CHODOROV, Writer, member of the League of American
Writers and the American Peace Mobilization

H. S. HRAFT
MARC BLITESTEIN
HERMAN SHUNGIN
FREDERIC MARCH
GARSI! KANIN
HEIEN GAHAGEN >
LANGSTON HUGHES
CAREY MCWILLIAMS
IRVING PICHEL
FRANK TUTTLE
JOHN WEXLEY
JEAN LUIR
PAUL LUNI
JOHN GARFIELD

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JOHN GARFIELD
DOROTHY COMINGURE, actress, wife of RICHARD COLLINS

156

GEORGE WILLNER, Booking agent
LION FEUCHTWANGER (himself a refugee writer from the ROBERT ROSSEN, writer
WILLIAM DIETERIE, director
JOHN CROMMELL, director

All of the above are identified with other Communist front activities in the Hollywood section.

The Hollywood Committee for Writers in Exile is just another of the maze of Communist dominated interlocking front organizations.

JOINT ANTI-FASCIST REFUGEE COMMITTEE (Communist front organization)

Source 4-E has reported that this Communist inspired and controlled organization is an outgrowth of various Communist front organizations that were set up during the Spanish civil war period when the Soviet Union and the Communist Party were engaged in capturing the Loyalist cause in Spain. There had come into existence in the United States at that time the following organizations:

MEDICAL BUREAU TO AID SPANISH DEMOCRACY
NORTH AMERICAN COMMITTEE TO AID SPANISH DEMOCRACY
MEDICAL BUREAU AND NORTH AMERICAN COMMITTEE TO AID
SPANISH DEMOCRACY
SPANISH REFUGEE RELIEF CAMPAIGN
EMERGENCY CONFETENCE TO SAVE SPANISH REFUGEES
SPANISH CHILDREN'S RELIEF FUND
SPANISH REFUGEE SHIP MISSION
FRIENDS OF THE ABRAHAM LINCOLN BRIGADE
HOLLYWOOD COMMITTEE FOR WRITERS IN EXILE
UNITED AMERICAN SPANISH AID COMMITTEE

The foregoing organizations were set up under the direction of the Communist Party, and at one time or another, all functioned in the United States.

When Russia entered the war on the side of the United Nations, the Spanish Civil War episode was relegated to past history, as all efforts of the Communists in the United States must now be devoted to winning the war for Russia's sake.

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izations,
JOINT
an office

As a result of this situation all these organizations, and their remnants have now been incorporated into one group, the JOINT MATI-PASCIST NATURE COMMITTEE. It is national in scope; and has an office and branch in Hollywood, California. The purpose of the organization, as stated by the Secretary of the Hollywood branch, MELEN M. FISCHER, is to raise funds and give all aid possible in every way to those Spanish, German and Trench refugees now interned in concentration camps in Europe; and wherever and whenever possible bring them to the United States, or the Americas.

This organization being completely Communist dominated, is interested only in those refugees whose political opinions coincide with those who are in control of this committee.

At the present time the headquarters of the committee are located at 8505 Sunset Doulevard, Hollywood. The offices are sumptously equipped and the committee apparently is well equipped financially.

A check of the personnel and those in charge and active in the organization shows the same names and control that had been observed in all the other Hollywood Communist front organizations. They are the following:

PHILLIP MERIVALE, Honorary Chairman. Mr. MERIVALE is described as an English actor now appearing in motion pictures. Mr. MERIVALE is a fellow traveller, having been active in the New Theatre Loague, and various cultural organizations in Hollywood over a period of years—a fellow traveller.

Mrs. EDWARD CHODOROV, Chairman. This is the wife of EDWARD CHODOROV, a member of the League of American Writers, and a close fellow traveller with the Communist Party. He has followed the line from the Popular Front period, into the Fifth, or Pact Period, when he was connected with the American Peace Mobilization. She has done likewise.

HELEN M. FISCHER, Secretary. Miss FISCHER is a newcomer, having just suddenly "appeared". She has not been shown heretofore in the Hollywood section.

Miss FISCHER stated that the organization has no board of directors or executive board, but does have a "working committee". The "Working Committee" is composed of the following parties:

Mrs. SIDNEY DUCHMAN, wife of SIDNEY BUCHMAN, League of American Writers, and a staunch fellow traveller.

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ROBERT ROSSEN, member of the League of American Writers, chairman of the Hollywood Writers Mobilization, a fellow traveller, member of the American Peace Mobilization, etc.

H. S. (HY) KRAFT, member of the League of American Writers, Hollywood Writers Hobilization, a fellow traveller, member of the American Peace Hobilization, etc.

GEORGE WILLIMER, theatrical booking agent, formerly Western Representative of "New Masses".

DOROTHY COMMINGORE, screen actress, fellow traveller, wife of RICHARD COLLIES of the League of American Writers.

JOERNEY RIVER, wife of W. L. RIVER of the League of American Writers, American Peace Mobilization, and fellow traveller.

AINA REVERE - no record.

MARIAN SPITZER, League of American Writers, American Peace Mobilization, and a long record of fellow traveller.

TAMARA CEVA, formerly of the New Theatre League and other front organizations; a fellow traveller.

Miss FISCHER stated that the organization had no list of members; that the organization was the committee which called meetings, collected funds and attended to all business of the organization. She gave the following as the sponsors of the organization.

WALTER HUSTON - Screen actor, and fellow traveller.
OLIVIA DeHAVILIAND - Screen actress.
JULIEN DUVIVIER - French motion picture director, now employed in Hollywood.

HEINRICH MANN - German refugee writer, now in Hollywood.

LION FEUCHTWANGER - German refugee writer, a fellow traveller fanatically devoted to Communism and the Soviet Union. Author of "Moscow 1937".

DAME MAY WHITTY - elderly screen actress.

WILLIAM MORRIS, JR., theatrical booking agent in Hollywood and a close fellow traveller

Mrs. ANN INHE - Connected with Hollywood charitable organizations.

That the Joint Anti-Fascist Refuges Committee is another Communist front organization there can be no doubt.

CONFIDENTIA

Communist Front Organization

Source 4-G has reported that the League of American Writers, since its formation in April, 1935 in New York City, has been and still is one of the most influential and far-reaching Communist front organizations ever set up in this country. Because of the fact that it has succeeded in drawing into its ranks many writers of national and international reputation, it has been able to exercise, by using organized pressure and the full strength of the Communist machine on books, magazines, periodicals and the press, an influence of serious proportions. As a propaganda instrument of the Communist Party it has rendered and is rendering outstanding service to the foreign policy of the Soviet Union.

The Hollywood Chapter of the League of American Writers is particularly of extreme importance because, operating through its members who are firmly intrenched in the motion picture industry, it can and does. exercise a most insidious influence over the type of picture produced. At the present time an examination will show that in almost every case where a picture is being made dealing with the war situation as it affects the Soviet Union, the writer or writers, and in many cases directors, are persons who have been identified as members of the League of American Writers, or as having been involved in other Communist front activities in the Hollywood section.] This is extremely important inasmuch as the motion picture is now considered necessary to national defense.

The parentage and control of the League of American Writers by the Communist Party cannot be doubted. It is a matter of record. In November, 1930 a Congress of so-called "revolutionary writers" was held in Kharkov, Russia. At this congress a program was laid down for an International Union of Revolutionary Writers which was to operate in all countries outside the borders of the Soviet Union. The basic purpose of this Union was to organize intellectuals, particularly writers, in all countries, indoctrinate them with the philosophy of Marxian Communism and then create cultural organizations for the defense of the Soviet Union. These organizations would work in cooperation with the various sections of the Communist Internationale (Comintern) throughout the world.]((U)

The delegates from the United States who attended the Kharkov Congress, one of whom was MICHAEL GOID and who was one of those chiefly instrumental in organizing the League of American Writers, made report, and this report is published in "New Masses" for February, 1931 40/

Meanwhile there had already been set up in the larger cities of the United States groups of writers, artists and intellectuals called "John Reed Clubs". (Hollywood had its John Reed Club from 1932 to (1935). But as these John Reed Clubs were more in the nature of groups inspired by local Communist influences, they did not serve the aims of the

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Communist Party in a sufficiently disciplined manner. In January, 1935 a Congress of John Reed Clubs was held in New York City. At this congress which was composed of delegates from the clubs wherever located, a decision was made to call a Congress of American Writers to work out a plan for more efficient cooperation. The call was issued for April 1935, the Congress to be held in New York City.] On April 24 to 27, 1935 at the New School for Social Research, the congress was held. [It was called FIRST AMERICAN WRITERS CONGRESS.]

One result of this congress was the formation of the League of American Writers, and at the same time it elected what was called a National Council. This National Council then affiliated with the International Union of Revolutionary Writers before mentioned which had its headquarters in Moscow, Russia. Thus, through the action of its National Council, the League of American Writers became an affiliate of this international revolutionary organisation which has always been under the control of the Communist Party of the Soviet Union. The members of the National Council were the following:

> MICHAEL BLANKFORT yan wyck brooks HARRY CARLISIE EUGENE CLAY MERLE COLBY -LEONARD EHRLICH ANCEL FLORES

SIDNEY HOWARD MOISSHE NADIR CLIFFORD ODETS JOSEPH OPATOSHU REBECCA PITIS AGNES SMEDLEY JAMES WATERMAN WISE

The principal speaker at this First American Writers Congress was EARL BROWDER.]

Other known Communists busy at this congress were:

MICHAEL GOID - Now columnist on the "Daily Worker". CLARENCE HATHAWAY - Then editor of the "Daily Worker". JOSEPH FREEMAN - member of the staff of the "New Masses". ALEXANDER TRACHTENBERG - a Party leader and head of International Publishers.

MOISSAYE J. OIGIN, Party leader and author of "Why Communism" (deceased)

(RANVIIIE HICKS - Teacher at Harvard University and self-admitted member of the Communist Party.

and many others. 7

Those who signed the call for this First American Writers

Congress were:

EARL BROWDER - Communist Party member. - Communist Party member. MICHAEL GOID

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GRANVILLE HICKS - Communist Party member. Tr /(W)
THEODORE DREISER -
NATHAN ASCH
                 - Fellow traveller.
LESTER COHEN
                   Communist Party member 5 (14)
EDWARD DAHLBERG -
JOHN L. SPIVAK
NELSON ALGREN
ARNOID B. ARMSTRONG - Not a Communist Party member.
                               n
MAXWELL BODENHELM
 THOMAS BOYD
 BOB BROWN
 FIELDING BURKE
                    Fellow traveller.
 KENNETH BURKE
 ROBERT COATS
 ERSKINE CALDWELL -
 ALAM CALMER
 ROBERT CANTWELL
                    Communist Party member ) (u)
JACK CONROY
                   Fellow Traveller.
 MALCOLM COVILEY
                    Communist Party member ((u)
GUY ENDORE
                   Not a Communist Party Member.
 JAMES T. FARRELL -
 KENNETH FEARING - Fellow traveller.
 BEN FIELD
                  - Fellow traveller.
 WALDO FRANK
                   Communist Party member.
 JOSEPH FREEMAN
 EUGENE CORDON
 HORACE GRECORY
                  - Fellow traveller.
HENRY HART
 CLARENCE HATHAWAY - Communist Party member () (L)
 JOSEPHINE HERBST - Fellow Traveller.
 ROBERT HERRICK
                    Communist Party member.
 LANGSTON HUGHES -
                  - Fellow traveller.
 ORRICK JOHNS
 ARTHUR KALLET
                  - Fellow traveller.
  LINCOLN KIRSTEIN -
                    Communist Party member (*/w)
 HERBERT KIINE
 Joshua kunitz
 JOHN HOWARD LAWSON -
                  - Fellow Traveller.
 TILLIE LERNER
                  - Communist Party member. (4)(W)
 MERIDEL LESUEUR
                  - Fellow traveller.
 METAIN TEAL
 ROBERT MORSS LOVETT - Fellow traveller.
 LOUIS LOZOWICK
 CRACE LULPKIN
                     Fellow traveller.
  LEWIS MUMFORD
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EDMARD NEWHOUSE Communist Party member Joseph North (now dead) MOISSAYE J. OLGIN-SAMUEL ORNITZ MYRA PAGE Fellow traveller. JOHN DOS PASSOS (Now anti Communist Party) PAUL PETERS ALLEN PORTER HAROLD PREECE WILLIAM ROLLING. JR. PAUL ROMAINE Communist Party member (U) ISADOR SCHNEIDER Fellow traveller. EDWIN SEAVER CLAIRE SIFTON PAUL SIFTON GEORGE SKLAR (Probably Communist Party member) LINCOLN STEFFENS -PHILLIP STEVENSON CENEVIEVE TAGGARD-Communist Party member] /ALEXANDER TRACHTENBERG = NATHANIEL WEST Communist Party member 1 (W) ELLA MAE WINTER RICHARD WRIGHT

At the conclusion of the Congress and for some time thereafter the League of American Writers operated as a national organization. The Hollywood Chapter had not yet been formed. The result of a call issued by HARRY CARLISIE, one of the National Council of the League of American Writers and a member of the Communist Party, was a nation wide meeting of the Western riters Congress in San Francisco, California, on November 13, 1936. This ingress was under the firm control of the Communist Party as had been the First American Writers Congress. VICTOR J. JEROME, a ranking functionary in the Communist Party in New York was sent out to guide the proceedings and address this Western Writers Congress. HARRY BRIDGES was also one of the principal speakers. In addition to the above, other well known Communists who assisted in maintaining Communist Party control over the congress were the following:

HARRY CARLISIE - Communist Party member.
MICHAEL COID - " " "
CLARA WEATHERWAX - " " "
EDNA SILVERTON - " " " "
WILLIAM B. HOLTHER - " " " "
DONALD OCCUEN STEWART - " " "

163

Communist Party member. ELIA MAE WINTER GERALD STRANG Those who signed the original call for the Western Writers Liberal LOUIS ADAMIC

HOWARD BAKER ERNEST SUTHERLAND BATES CALVIN BRIDGES MYRON BRINIG Fellow traveller WITTER HYMER 11 HUMPRHEY COBB CLARKSON CRANE H. L. DAVIS HARVEY FERGUSON - Fellow traveller SARA BARD FIELD LINCOLN FITZELL MARTIN FLAVIN MIRIAM ALLEN de FORD ELSA GIDLOW - Fellow traveller - Communist Party member MICHAEL GOLD LITH DEAWOH JAMES HOPPER HELEN HOYT Communist Party member (4)(W)
Fellow traveller SIDNEY HOWARD Fellow traveller ALEXANDER KAUN HERBERT KLEIN ROBIN LAMPSON Communist Party member (member of CAREY MCWILLIAMS -Unit 42, Professional Section SEIDEN MENEFEE H. G. MERRIAM MAX MILLER RICHARD NEUBERGER DOROTHY PARKER - Fellow traveller m -KENNETH REXROTH EIMER RICE IRWIN SHAW VIOLA BROTHERS SHORE - Communist Party member XXXXX - Fellow traveller - Socialist UPTON SINCLAIR - Communist Party member (年)(山) TESS SLESINGER JOHN STEINBECK - Fellow traveller CLARA WRATHERWAX - Communist Party member (7 MARIE de L. WEICH- Fellow traveller NATHANIEL WEST LESLIE T. WHITE

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Congress were:

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This group continued to function under the name of the Western Writers Congress until October, 1937 when the membership voted to go over in a body and join the League of American Writers national organization. After this action was taken the next step was the formation of the Hollywood Chapter of the League of American Writers. The purpose in forming this group was to take in those writers who were employed in the motion picture industry in order to concentrate more efficiently on the production of motion pictures. Headquarters were set up in Hollywood and the organization has functioned steadily since its formation.

The officers of the Hollywood Chapter are:

ALBERT MALTZ - President

GLENDA SULLIVAN - Secretary

Both of the above have been identified with such Communist front organizations as, HOLLYWOOD ANTI-NAZI LEAGUE, LEAGUE FOR PEACE AND DEMOCRACY, AMERICAN PEACE MOBILIZATION, HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION, etc.

Those most active in the Hollywood Chapter are the fol-

lowings

CECORGIA BACKUS	-	Fellow Traveller
JOHN BOYLAN 🔍	_	
SIDNEY BUCHMAN	_	——————————————————————————————————————
VERA CASPARY	_	10 (0
EDWARD CHODOROV	_	* *
JEROME CHODOROV	_	· · ·
RICHARD COLLINS	_	# H
NORMAN CORWIN	_	•
FRANK DAVIS	_	# #
Prof. FRANKLIN FEAR	ZING	- " - University
		of California at Los Angeles
GUY ENDORE	_	Communist Party member (4) (1)
JOSEPH FIELDS	_	Fellow Traveller
SHERIDAN GIBNEY	_	i i i i i i i i i i i i i i i i i i i
MORTON GRANT	_	Communist Party member 4/ (u)
	-	Fellow Traveller
BORIS INGSTER	-	Letton ILEASTICL
✓ PAUL JARRICO	_	, , , , , , , , , , , , , , , , , , ,
GORDON KAHN	-	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
JOHN HOWARD LANSON	_	Communist Party member (4)
HOBERT LEES	_	Fellow Traveller
MEYER LEVIN	-	
AGLVIN LEVY	-	
ANTITON MERITM	, -	
-		

DUDLEY NICHOLS . **Fallow Traveller** ARCH OBOLER IRVING REIS FRED RINALDO W. L. RIVER ROBERT ROSSEM WALDO SALT BUDD WILSON SCHULBERG - Young Communist League and Communist Party member ALLAN SCOTT - Fellow traveller JERRY SCHWARTZ Communist Party me VIOLA BROTHERS SHORE-TESS SLESINGER DONALD OCDEN STEWART-ADALTON TRUMBO Fellow traveller

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Each and everyone of the above have been identified as sponsors of, members in or active in support of such Communist front organizations as:

AMERICAN LEAGUE FOR PEACE AND DEMOCRACY
HOLLYWOOD ANTI-MAZI LEAGUE
HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION
HOLLYWOOD PEACE FORUM
MOTION PICTURE DEMOCRATIC COMMITTEE
AMERICAN PEACE MOBILIZATION
HOLLYWOOD THEATRE ALLIANCE
CONTEMPORARY THEATRE
UNITED SPANISH AID COMMITTEE
JOINT ANTI-PASCIST REFUGEE COMMITTEE
HEW THEATRE LEAGUE
MOTION PICTURE ARTISTS COMMITTEE

The Hollywood Chapter of the League of American Writers has as an organisation followed the Communist Party line ever since it was first established.]

Buring the Popular Front period it supported all other organizations which followed the party line. It has protested officially the deportation proceedings against HARRY ERIDGES. It was officially affiliated with the Hollywood Anti-Hasi Isague and the Motion Picture Democratic Committee. It has sponsored mass meetings of protest against the Dies Committee.

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Previous to the signing of the pact between STALIN and HITLER, it was all out for defeat of Fascism and Naziism. It published those principles to the world through the issuance of leaflets, articles and its own publication "Black and White".

When the pact between STALIN and HITLER was signed it completely reversed its official position and condemned the war as imperialist; opposed aid to Britain; opposed the selective service act; demanded isolation for the United States. And during that period of the Pact it officially endorsed the AMERICAN PEACE MOBILIZATION.

After HITTER invaded Russia the organization officially issued a proclamation, which appears in its official publication the "Clipper" for August, 1941, and demanded that the United States give all aid to Britain and her allies; went all out for the defeat of HITTER; Britain ceased to be an imperialist nation.

Reference is here made to the issue of the "Clipper" for May, 1941 in which an article appeared under the headline "In the Defense of Culture", which was the "Call of the Fourth Congress of the League of American Writers".

In substance it stated that the call was being made for the purpose of gathering together to reaffirm the aims of the three previous congresses of 1935, 1937 and 1939. It stated, "We proclaimed our unalterable conviction that reaction and its wars are the greatest enemies of a free and flourishing culture." It further stated "In 1941 the values by which we have lived are facing unprecedented attack. Half of the world is at war and the other half is endangered by attempts to draw it into war. We had warned of the consequences of "non-intervention" in Spain, of aid to the aggressor in China, of appeasement at Munich. Today these consequences are tragically apparent. We have warned that America must be defended not by involvement in this war, or by steps towards dictatorship, or by pursuing a course of imperialist expansion, but by preserving peace and expanding democracy on the economic, political and cultural levels. Today we must ask whether the present policy of the administration and the program of big business are not leading us toward war and Fascism in the name of resistance to war and fascism. . . . We know that our existence as free writers, spokesmen of a free people depends on out continued loyalty to the principles which govern the work of the League of American Writers. We therefore call our fellow writers and our associates in the related crafts to the Fourth Biennial Congress to consider the following questions.

> "How best as writers can we resist the drive toward the war and reaction which threatens our, democratic culture?

"What can we do to extend further help to persecuted writers of other lands?

What can we do to restore the MPA cultural projects and to transform them into permanent Peoples Art Projects vital to the nation's strength?

"What new technical developments in the various forms of writing need to be analyzed and evaluated?

"What measures can we take to combat and surmount the growing restrictions on our work as honest craftsmen?

"How can we contribute to a genuine cultural interchange between the people of the Americas?

"How can we enrich America's imperishable democratic literature and extend its audience?

It might well be stated that the policy of this organization in May, 1941 (while the HITIER-STALIN pact was in effect) was against America's entrance into the war and against preparations for defense.

There are 123 names appearing as signers of this call to the Fourth Congress. Mearly all of them are known in Hollywood and many are in Hollywood at the present time.

This congress was known as the "American Writers Congress" and was held in New York City June 6 to 8, 1941. The article stated "for information apply to FRANKLIN FOISOM, National Executive Secretary, League of American Writers, Inc., 381 Fourth Avenue, New York City."

Attached hereto and marked Exhibit No. 3 - Page 1, is a photographic copy of this call to the Fourth Congress.

Reference is also being made to an article appearing in the August, 1941 issue of the "Clipper" on Page 3, the editorial page, under the heading, "A Communication to All Writers From the League of American Writers". The substance of this editorial appearing in the official organ of the League of American Writers, is that the league has urged that the welfare of the American people requires participation in every genuine anti-Fascist struggle; that when there was still peace in the world the league fought to maintain it, "but now the alliance between Great Britain and the Soviet Union provides the people of all countries with an unprecedented opportunity to rid the world of Hitlerism and a world free of Pascism is essential to the democratic institutions and culture of the United States. CONFIDENTIAL Therefore the League advocates all immediate and necessary measures in support of Great Britain and the Soviet Union to insure the military defeat of the fascist aggressors. We believe such support has now become vital to the welfare and security of our country. We look forward to the release of our colleagues from the concentration camps of Europe, the return of exiled writers to their native lands, and the extirpation of the gravest threat to our existence as free writers. . . The fight against fascism cannot and must not be conducted at the expense of civil liberties, trade unions rights, academic freedom, and living standards in the United States. . . The League will continue with renewed vigor its opposition to censorship and its efforts to provide more extensive outlets for anti-fascist literature. The League supports the full rights of labor, including the right to strike. It is unalterably opposed to anti-Semitism and discrimination against Negroes and the foreign-born."

A photographic copy of this article is being attached to this report and is marked Exhibit No. 3, Page 2.

It should be remembered in this connection that HITIFR attacked STALIN on June 22, 1941 and the League of American Writers was following the Communist Party line in May 1941 and it was also following the Communist Party line in August, 1941, although a complete "about face" had taken place in the Communist Party line.

[The entire record of the League of American Writers as a national organization, and the Hollywood Chapter as a local organization, from the beginning conclusively shows that the Communist Party completely dominates and controls both groups.]

HOLLYWOOD SCHOOL FOR WRITERS (Communist Party front organization)

Source H has reported that the so-called School for Writers is a device by the Hollywood Chapter of the League of American Writers to be used as a "transmission belt" whereby budding writers and those whose ambitic to become writers are developed along the political lines followed by the Le of American Writers and conditioned for eventual membership in the League as the Communist Party.

Attracted by the huge salaries paid by the motion pictur industry and the glamour attached, many persons will adopt any means to gain access to that favored institution. Taking advantage of this situation, this writers "School" was established in October, 1939 by the Hollywood Chapter Pitthe League.

There is no doubt of the control over the school by the League of American Writers as it is plainly stated in the 1942 Prospectus of the school that:

"The Hollywood School for Writers is a non-profit organization founded by the IEAGUE OF AMERICAN WRITERS. Distinguished instructors or guest lecturers, many of whom are members of the League, volunteer their services in the interests of the School and its students."

(Introductory Note - 1942 Prospectus)

In all printed matter the School uses the slogan:

"MORDS ARE YOUR WEAPON-YOU MUST LEARN TO USE THEM."

This is a quotation from a book written by DONALD OCHEN STEWART titled "Fighting Words."

At the present time the School is located at 1204 North Vista Street, Hollywood, California, which is also the headquarters of the Hollywood Chapter of the League of American Writers.

The courses taught are as follows:

Screen writing
Short story
Playwriting
Non-fiction writing
Radio
Novel
History of American literature
News reporting
Labor journalism

[A careful check on all instructors and lecturers who have appeared before classes in the last two years shows that there has not been one who has not been identified either as a Communist Party member or close fellow traveller.] Each and everyone of them has followed the Communist Party line from the Popular Front period into the Period of the Pact when he or she supported the American Peace Mobilization and other isolationist organizations. Each and everyone of these instructors and lecturers have now followed the Communist Party line into the Post-Pact Period and are seemingly super zealous patriots all out for full prosecution of the war.

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These instructors and lecturers are:
 GEORGIA BACKUS
                        Fellow traveller
 JOHN BOYLAN
 SIDNEY BUCHMAN
 VERA CASPARY
 EDWARD CHODOROV
 JEROME CHODOROV
 RICHARD COLLINS
 NORMAN CORMIN
FRANK DAVIS
                        Communist Party member
 Prof. FRANKLIN FEARING-Fellow traveller
                        Communist Party member ]
/ CUY ENDORE
 JOSEPH FIELDS
                        Fellow traveller
 SHERIDAN GIBNEY
DON GORDON
                        Communist Party member \chi \psi / \omega
 MORTON CRANT
 BORIS INCSTER
                        Fellow traveller
 PAUL JARRICO
 GORDON KAHN
                        Communist Party member ](/(w)
 JOHN HOWARD LAWSON
 ROBERT LEES
                        Fellow traveller
                       Fellow traveller
 MEYER LEVIN
 MELVYN LEVY
                        Fellow traveller
 HILTON MERLIN
                       Communist Party member ()
CAREY MCWILLIAMS
 DUDLEY NICHOLS
                       Fellow traveller
 ARCH OBOLER
                        Fellow traveller
 IRVING REIS
 FRED RINALDO
 W. L. RIVER
 ROBERT ROSSEN
 HAROLD SALEMSON
 WALDO SALT
 BUDD WILSON SCHULEERG- Communist Party member, Young
                          Communist League
                        Fellow traveller
 ALLAN SCOTT
 JERRY SCHWARTZ
                        Fellow traveller
 VIOLA BROTHERS SHORE-
                        Communist Party member
 TESS SLESINGER
 DONALD OGDEN STEMART
 DALTON TRUMBO
                        Fellow traveller
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All the above named parties are writers. In addition to these writers certain Hollywood directors have appeared before the classes instructing and lecturing on the technique of the director in motion pictures.

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These directors are:

FRANK TUTTLE - a member of the Communist Party ()
IRVING PICHEL- long a close fellow traveller
LASZIO BENEDEK, reported to be a "European" director
JULES DASSIN - " " " " " "

That the Hollywood Writers School is in reality a "School for Communism" there can be little doubt.

HOLLYWOOD WRITERS MOBILIZATION FOR DEFENSE (Communist front organization)

Source I has stated that the Communist Party line changed with the invasion of Russia by HITIER on June 22, 1941, and it became necessary for the party to dissolve such organizations as the Hollywood Peace Forum, Hollywood League for Democratic Action, American Peace Mobilization, Motion Picture Democratic Committee, and other groups which had been opposing the entry of the United States into the war. By February of 1942 all of these had been "liquidated" and the Communist Party declared for full participation in the war. The Hollywood section of the party fell in line and as soon as the apparatus could be turned around to face in the opposite direction, new organizations as "fronts" were set up. The first of these was the Hollywood Writers Mobilization for Defense. On the surface it was just a group of patriotic Hollywood screen writers falling in line for the defense of their country. In reality it was the same old League of American Writers in a new makeup. To make it look more legitimate and remove as much of the past isolationist record of the League of American Writers as possible, it drew in as sponsors the following labor groups in the Hollywood section:

SCREEN WRITERS GUILD
RADIO WRITERS GUILD
SCREEN PUBLICISTS GUILD
SCREEN READERS GUILD
SCREEN CARTOONISTS GUILD
INDEPENDENT PUBLICISTS GUILD
AMERICAN NEWSPAPER GUILD

While these sponsors seemed to give the Mobilization support in the labor field, each one of the foregoing labor groups was under the domination of the Communist Party, and has followed the Communist Party line for several years. In carrying out its program which was apparently all out prosecution of the war in the cultural field, the Writers Mobilization called a series of mass meetings at the Filmarte Theatre in Hollywood in the summer of 1942. The principal speakers at these meetings were:

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NELSON POYNTER, Hollywood representative for Government films, who spoke in his official position.

DONALD OCDEN STEWART BOBERT ROSSEN FRANK TUTTLE MARY McCALL, JR.

all of the four last mentioned are members of the League of American Writers and follow the Communist Party line unerringly. In addition to meetings, the Mobilization arranged for several radio broadcasts, and issued an official publication called "Communique".

The chairman of the Mobilization was ROBERT ROSSEN. Mr. ROSSEN is to all intents and purposes, a Communist. He has followed the line of the party faithfully for years. He is a member of the League of American Writers, a teacher in the Hollywood Writers School, supported the American Peace Mobilization, signed the call for the Fourth Congress of the League of American Writers, and has been sponsor and active in other Communist fronts of many kinds.

Others prominent in the Writers Mobilization for Defense

were the following:

DONALD OCDEN STEWART
DALTON TRUMBO
GUY ENDORE
HENRY MYERS
ARCH OBOLER
W. L. RIVER
EDWIN JUSTUS MAYER
JAY GORNEY
EDWARD ELISCU
HECTOR CHEVIGNY
GORDON KAHN
ARTHUR KOBER
H. S. (HY) KRAFT
VERA CASPARY

LEO MITTLER
ALIAN SCOTT
JERRY CHODOROV
JULIUS EPSTEIN
PHILLIP EPSTEIN
MICHAEL BLANKFORT
BARRY TRIVERS
PAUL TRIVERS
MARIAN SPITZER
MILTON MERLIN
IRVING REIS
ROBERT LEES
FRED RINALDO
JOHN BRIGHT

All of the above are the same old names that are found in previous Hollywood Communist fronts. All have for years been followers of the Communist Party line.

Early in February of 1942, the Mobilization issued its publication "COMMUNIQUE". This publication was indicative of the position of the Mobilization and conformed to the new Communist Party line.

The Editorial Board was composed of the following:

MILTON MERLIN, Editor
MICHAEL KANIN
RING LARDNER, JR.
IAN MCIELLAN HUNTER
JAY DRATLER
JACK STANLEY
EVELYN HUMPHREYS
ASA BORDAGES
GORDON KAHN
BILL BLOWITZ
JOHN MCLEISH, Art editor.

Of the above, MERLIN, KANIN, IAHDNER, BORDAGES, KAHN and McIEISH are members of the League of American Writers, and staunch followers of the Communist Party line. In content this paper "Communique" followed the Communist Party line. However, it was done very cautiously, and mostly by implication. It advocated the opening of a second front. It was in favor of immediate independence for India. The negro question was handled in accordance with the party line. It recommended books and pamphlets favoring the Communist position in Russia and internationally. "Soviet Power" was highly endorsed and recommended, which book was written by the Dean of Canterbury. Pamphlets by ALVA BESSIE, a noted American Communist, were distributed. It quoted from "In Fact", an American Communist publication. It advocated an alliance with an organization in Moscow, Russia called "Voks" whereby cultural material could be exchanged between the two groups. It announced the formation of a committee to work to bring about this alliance. The committee members were the following:

HENRY MYERS

ARCH OBOLER

HECTOR CHEVIGNY

JOSEPH MISCHEL

W. L. RIVER

EDWIN JUSTUS MAYER

JAY GORNEY

ARTHUR SCHWARTZ

GEORGE THOMAS, Jr

ALICE HUNTER

(August 22, 1942 number)

The Hollywood Writers Mobilization is another of the interlocking group of Hollywood Communist front organizations, set up by the party to carry out its program. At the present time the organizations seems to be inactive. A check has shown that many of these active in the organization have gone into various government agencies as writers, public relations

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men, etc. The official publication "Communique" has not been issued since about September, 1942.

HOLLYWOOD CANTEEN
(Possible Communist front organization)

Source 4-J has reported that the Hollywood Canteen is a project set up and operated by the various labor unions and guilds connected with the motion picture industry in Hollywood. As the name implies, and as stated in its literature, the purpose of the Canteen is to furnish entertainment and recreation for men now serving in the armed forces of the United Nations. The organization is incorporated under the laws of the State of California, as a non-profit corporation.

The incorporaters are:

FIORINE BALE - Business representative of the American Guild of Variety Artists, a labor union, A.F. of L.

FIGHENCE C. CADREZ - A member of the Musicians Union, Local 47.

HETTE DAVIS - Screen actress, member of the Screen Actors Guild.

CARROLL HOLLISTER - A member of the Musicians Local 47, who came from New York City about nine months ago.

MERVYN LeRCY - Motion picture producer now with Warner Brothers.

JEAN IEWIN - A member of the Screen Office Employees Guild.

JOHN RAYMOND

STANLEY RUBIN

PEPE RUIZ - Member of Screen Cartoonists Guild.

CAMERON SHIPP, screen writer, member of League of American Writers

J. K. (SPIKE) WALLACE - Business representative of Musicians local 47.

The movement to establish this Canteen began in August, 1942, and was the proposal of a group within Musicians Local 47, composed of the following:

WALLACE
COLL HOLLISTER
ALBERTS

J. K. WALLACE
CARROLL HOLLISTER
SAM ALBERTS
MANUEL COMPINSKY
ALEX COMPINSKY
SARAH COMPINSKY
JOSEPH ACHRON
DON CHRISTLIEB
SOL KAPLAN
FLORENCE CADREZ
BARON MOREHEAD
ELMER FAIN

Of the foregoing the first three, WALLACE, HOLLISTER and ALEERTS are Communists and WALLACE and ALEERTS have been identified with Communist activities in the los Angeles section. HOLLISTER came to los Angeles from New York about April, 1942. The other persons named are members of the Musicians Union, Local 47, and have not been identified with Communist or Communist front activities.

Other unions officially represented on the "operating committee" when the Canteen was first established were:

Local 47, Musicians, American Federation of Musicians
Local 767 " " " " "
American Guild of Variety Artists
Screen Cartoonists Guild
Screen Office Employees Guild
Screen Set Designers Guild
Screen Writers Guild
Screen Directors Guild

With the exception of the American Guild of Variety Artists, all the foregoing groups are under Communist influence.

Other groups cooperating, but not yet officially affiliated with the Canteen were:

Laboratory Technicians, Local 683, I.A.T.S.E. Studio Painters, Local 644. Screen Publicists Guild Mobile Theatre

All the foregoing are Communist dominated groups.

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At the present time the complete list of sponsors for the Hollywood Canteen is:

Actors Equity Association . Affiliated Property Craftmen, I.A.T.S.E. Iocal 44 American Federation of Musicians, Iocal 47 American federation of Musicians, Local 767 American Federation of Radio Artists -American Guild of Musical Artists American Guild of Variety Artists Actors Managers Guild Association of Motion Picture Costumers, IATSE Local 705 Association of Motion Picture Producers Federated Amusement and Allied Crafts : Film Technicians, IATSE, Local 683 Independent Publicists International Photographers, IATSE, Local 659 International Sound Technicians, IATSE, Local 695 Makeup Artists, IATSE, Local 706 Motion Picture Hair Stylists, IATSE, Local 706 Motion Picture Illustrators . Motion Picture Set Electricians, IATSE, Local 728 Motion Picture Studio Grips, IATSE, Local 80 Motion Picture Studio Projectionists, IATSE, Local 165 Motion Picture Painters, Local 644. Radio Writers Guild Screen Cartoonists Guild Screen Directors Guild Screen Office Employees Guild Screen Publicists Guild Screen Readers Guild Screen Set Designers Guild Screen Writers Guild Society of Motion Picture Art Directors Society of Motion Picture Film Editors Society of Motion Picture Interior Decorators Songwriters Protective Association Studio Carpenters, Local 946 Studio Electrical Workers, Local 40 Studio of Laborers and Utility Workers, IATSE, Local 727 Studio Miscellaneous Employees, Iocal 1104 Studio Transportation Drivers, Local 399 Studio Utility Employees, Local 724

The officers of the Canteen are:

BETTE DAVIS - President
CARROLL HOLLISTER - Vice-President
JOHN GARFIELD - Vice-President
- J. K. WALLACE - Vice-President
JEAN LEWIN, Secretary and Assistant Treasurer
ALFRED C. YBARRA - Treasurer

Of the above WOLLISTER, GARFIELD and WALLACE have engaged in Communist activities over a period of years.

The Board of Directors of the Canteen are:

NEDRA STAFFORD

A. C. MOMENARO
FICRINE BALE
GEORGE FIFIELD
PAUL JAFFEE
NELLIE MARIE MANLEY
MASON W. HORRIS
LESLIE THOMAS
CARL HEAD

A. J. MORANI
JAMES BRIGHAM

JOHN BOYLAN
PEPE RUIZ
LIEDEA CONTINI
CAMERON SHIPP
CERALD DAVIDSON
JOHN RAYMOND
HANS PETERS
LINDSAY THOMPSON
L. C. DAVIS
AL BOYER

[Of the foregoing, PAUL JAFFEE, LESLIE THOMAS, CARL HEAD, and JOHN BOYLAN have been identified with Communist front, and union Communist activities.]

In addition to the Board of Directors the organization has an Executive Committee composed of the following:

CATHERINE BALDWIN
BILLIE BURKE
FIORENCE C. CADREZ
FIORENCE C. CADREZ
LESTER COLE
MERVYN LOROY
MACK MILLAR
CEORGE RAMSAY
CASEY ROBERTS
WILLIAM H. SILON
DORRIS STEIN
JULES STEIN
JOHN TOCROEN

Of the above IESTER COLE has been outstanding in Communist activities in Hollywood. He is a member of the League of American Writers,

American Peace Mobilization, Hollywood Anti-Nazi League, signer of the call for the Fourth Writers Congress, Hollywood Peace Forum, etc.

There is very little doubt that the inspiration for the creation of the Hollywood Canteen originated in Communist circles. The initial meeting called by the original sponsors was held in the home of SAM ALBERTS, a member of Musicians Local #47 and a known Communist, on August 14, 1942. There is no doubt that those of that faith active in the work of the project have much to say about how it shall be conducted. But owing to the fact that so many organizations and persons not sympathetic to the Communist cause are also interested in the work of the Canteen, there has not been any definite attempt at propaganda, or other Communist activities.

The fact that thousands of soldiers and sailors pass through the headquarters of the Canteen weekly make it difficult to detect possible attempts of infiltration.

PUBLICATIONS IN HOLLYWOOD WHICH HAVE HAD A BEARING ON COM-MUNIST ACTIVITIES IN THE MOTION PICTURE BUSINESS IN HOLLYWOOD

Source K has given the following estimate of the influence of official organs and other papers in Hollywood on the motion picture business and the infiltration of Communists into the motion picture business.

Hollywood Reporter

The Hollywood Reporter is a daily trade publication which has been in existence approximately twenty years. The editor and publisher of this paper is W. R. WILKERSON. This paper has always opposed Communist activity in the motion picture industry and is fully aware of Communist penetration. It has many times published editorials and articles to this effect.

Daily Variety

The Daily Variety is a trade publication which has been in existence in Hollywood for approximately eighteen years. The general manager is ARTHUR UNGER. He is in no sense a Communist or a Communist sympathizer. However, other member of this staff of reporters on this paper, RAIPH RODDY who is assigned to labor activities is a fellow traveller and always slants his news in favor of those Communist labor unions and guilds that are under the leadership of HERBERT K. SOPRELL.

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The monthly publication "Flashes" is the official organ of Laboratory Technicians Local No. 683, I.A.T.S.E. It has been in existence since 1933. From the beginning up until 1940 it was not in any sense sympathetic to the Communist cause. In that year the Communist elements in the union secured control and the paper since that time has reflected the Communist Farty line completely. The editor is RUSSELL McKNICHT, a staunch fellow traveller and perhaps a member of the Communist Party. Before Soviet Russia was attacked by HITLER on June 22, 1941 the editorial policy of this paper was opposed to aid to Britain, etc., but immediately after the Soviet Union was attacked it came out for "all out prosecution of the war, aid to Britain, Russia and China."

√ Black and White

This publication "Black and White" was originally a creation of the Young Communists League and was issued at irregular intervals during 1939 and 1940, during the Fourth or Popular Front period of the Communist Party line. The first editor of the paper was WILBUR NEEDHAM of Santa Monica, California who has been engaged in Communist cultural activities for several years. JULES KIEVETS who was exposed by the Tenney Investigating Committee as a Communist succeeded NEEDHAM as the editor of the paper shortly before it ceased publication early in 1940 with the change of the Communist Party line. It was reported that WILL ROCERS, JR., now congressman for Beverly Hills, California, and whose name as "BILL ROCERS" appeared on the masthead as an associate editor, originally financed the paper.

√<u>Clipper</u>

The Clipper was the official publication of the Hollywood complete of the League of American Writers and was the successor to "Black and White" and so stated on the masthead of the first two issues. It had its existence during the Fifth Period of the Communist Party line which was that period when STALIN and HITLER were friends. This paper's policy was one of isolation, opposition to the war, which corresponded to the Communist Party line at that time. After the attack of STALIN by HITLER on June 22, 1941, the paper within a period of a few months went out of existence. Its editorial board were well known Communists and fellow travellers.

The Communique

The publication "Communique" has not been issued regularly. It has been the official organ of the Hollywood Writers Mobilization for Defense

which was originally inspired by the League of American Writers. It made its first appearance early in February, 1942. The last issue was dated September 26, 1942. The second and third issues of this paper were mailed under official Government frank and bore a statement that it was in cooperation with the O.E.M.". Later issues did not bear the Government frank. This paper reflected the Communist Party line in detail. The editor has been MILTON MERLIN, a member of the League of American Writers.

Hollywood Now

The publication "Hollywood Now" was the official weekly organ of the Hollywood Anti-Nazi League. It came into existence on February 17, 1938. The last number was issued February 2, 1940. This paper was in existence during the Fourth or Popular Front period and followed strictly the Communist Party line at that time; but the signing of the STALIN-HITIER pact on August 23, 1939 sealed the death of this publication. It could not negotiate the sharp turn in the Communist Party line, from one of anti-Hitlerism to one of Anti-Britain and democracy. After six months of trying to explain and justify the STALIN-HITIER pact it quietly passed out of existence with the February 2, 1940 issue.

The masthead of this paper showed the names of the following persons who were responsible for its publication:

DONALD OCDEN STEMART FRANK TUTTLE DUDLEY NICHOLS BERN BERNARD, treasurer

City College was one of the main contributors to the paper and had an article in every issue. He was one of the Communist front leaders in Southern California, speaking before forums, wemen's clubs, social organizations, labor unions, the Hollywood Anti-Nazi League, the Hollywood League for Democratic Action, the League for Peace and Democracy, and the American Peace Mobilization. BYRNE has also written pamphlets interpreting the Communist Party line and one of the most ardent supporters of Communism in Southern California. He is reported as being in the armed forces at the present time.

Hollywood Tribune

The Hollywood Tribune was a Communist publication which was another Hollywood casualty of the STALIN-HITIER pact. It was issued by the "Columbia Publishing Corporation", 6715 Hollywood Boulevard, Hollywood, California. It first came into existence in April 1939. This was during the Fifth or Popular Front period.

The publication was a weekly and was meant to be for general circulation. It appealed to the sensational and dealt mainly with the motion picture industry and cultural affairs. It was strictly a Communist controlled publication and reflected the Communist Party line perhaps more outspokenly than any other publication in the section. The editor of the paper was E. A. DUPONT, now a motion picture director. Its contributors were the usual Communist figures in Hollywood, such as Professor NORMAN T. BYRNE, HAROLD SALELSON, ELLA MAY WINTER, MAYER LEVIN, DONALD OCDEN STEMART, CAREY MCMILLIAMS, WILBUR NEEDHAM, editor of "Black and White", and others. It was in fact another publication of the League of American Writers appearing from behind another screen.

SULTARY OF COLLUNIST ACTIVITIES IN THE FRONT ORGANIZATIONS IN THE LIOTION PICTURE BUSINESS

Source 4-L has summed up the activities of the Communists in Hollywood insofar as its activities relate to the motion picture business as follows:

There have been six periods of change in the Communist Party line in the United States since the formation of the Communist Internationale (Comintern) in Hoscow, Russia in March, 1919. These changes were in every case determined by the foreign policy of the Soviet Union at the time.

The Communist Internationale, also called the Third Internationale, of which the Communist Party of the United States is a section, is the agency set up by the Communist Party of the Soviet Union to operate in all countries of the world outside of Russia to interpret and work in the interest of the Soviet Government.

Those periods are:

FIRST PERIOD: From 1919 to 1921, Russian Revolutionary

period.

SECOND PEFIOD: From 1921 to 1928, Revolutionary and boring from within period.

THEO FERIOD: From 1928 to August 1935 was the Trade Unic Unity League period; still revolutionary and in favor of Communist controlled labor organizations. This period ended with the Seventh World Congress of the Internationals which was held in Moscow in August 1935.

FCURTH FERIOD: From August 1935 to August 23, 1939 when the pact between STALIN and HITLER was entered into. This period is known

as the Popular Front or Trojan Horse period, and is referred to as such in this report.

FIFTH PERIOD: From August 23, 1939 to June 22, 1941 when HITLER attacked STALIN and began the invasion of Russia. This period has been referred to as the PERIOD OF THE PACT.

SIXTH PERIOD: From June 22, 1941 down to the present time. This has been called the POST-PACT period.

Inasmuch as references have been made to changes in the Communist Party line, and those periods of change have been referred to as the <u>POPULAR FRONT</u> period, and the period of the STALIN-HITLER PACT, etc., and inasmuch as certain individuals have been cited as belonging to concurrent organizations such as the Hollywood Anti-Nazi League, the American Peace Mobilization, etc., it will perhaps make clearer the meanings of those changes and the significance of membership in those organizations if the same are set down in glossary form.

For the purposes of this report we are not concerned with the First, Second and Third periods, as Hollywood during those periods had not been penetrated by the Communists.

By keeping in mind the Fourth, Fifth and Sixth periods of the Communist Party line, their relation to the foreign policy of the Soviet Union and the nature of the front organizations set up during those periods, the Communist affiliations and activities of those persons mentioned in this report who adhered strictly to those changes and organizations are plainly apparent.

FOURTH (POPULAR FEDIT) PERIOD: In August 1935, in Moscow, Russia, the Seventh World Congress of the Communist Third Internationals (Comintern) was held. At this Congress a new line for all branches of the Communist Party throughout the world was laid down by GEORGI DIMITROFF, the supreme head of the Comintern.

The new line called a halt to all agitation for the overthrow of capitalism by revolutionary methods, and substituted therefor what was called the POPULAR FRONT tactic. This meant that Communists everywhere were to cease work as revolutionists, and pose as staunch defenders of democracy, civil rights and constitutional liberties and thus endeavor to influence their respective governments to bring about what was called a system of



COLLECTIVE SECURITY. This meant that Communists must take part in all national governments and endeavor to influence those governments to form an alliance with the Soviet Union to stop the rise of Hitlerism in Europe. As a consequence of this policy the Communist Party in the United States at that time supported the ROOSEVELT Administration and the New Deal, although previously and before August 1935 when the new line was laid down in Moscow, it had condemned them as being fascist in nature. They also at this time worked arduously in pretended support of democratic processes and had a measure of success in penetrating governmental and administrative of fices. This was only a tactic applicable at the time in the interest of the foreign policy of the Soviet Union. The Communist Party did not surrender its previous revolutionary theory of the overthrow of capitalism; it only put it aside for the time being. This was stated clearly by EARL BROWDER on his return from this Seventh World Congress when he made his report to the November Plenum of the Central Committee of the Communist Party of the United States, quoted at Pages 91 and 92 in this report.

FIFTH PERIOD (PERIOD OF THE PACT): During this period which began with the signing of the pact between STALIN and HITIER on August 23, 1939, by which pact they became virtual allies, and which came to an end with HITER'S attack on the Soviet Union on June 22, 1941, the Communist parties everywhere completely reversed their previous position. From a program of support for democracy and advocacy of COLIECTIVE SECURITY, the Communist Party charged that the democracies were responsible for the war which they termed strictly an imperialist one. They demanded a negotiated peace with HITIER, opposed America's entrance into the war, opposed the lend-lease act, opposed the Selective Service Act, and in every way possible gave aid and comfort to HITLER and Fascism. This policy was the reflection of the foreign policy of the Soviet Union which at that time under the terms of the pact was the support of HITLER as against the interests of England and France. The main task of the Communist Party in the United States during that period was to prevent the United States aiding England in the struggle and to so interfere with the preparation for national_defense that it could not enter the war as an ally of Britain.

SIXTH PERIOD (POST-PACT PERIOD): This period began with the attack on Soviet Russia by HITIER on June 22, 1941 and is still in effect. This attack on Soviet Russia demanded that the Communist Party again do an about face. From a program of isolation and peace for the United States they began shouting that the United States must enter the war and within ninety days were demanding a SECOND FRONT against HITIER. This demand for a second front was launched as early as September, 1941 in the Communist Party press, three months before the Pearl Harbor attack, at which time the United States officially entered the war.

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This position was determined by the foreign policy of the Soviet Union which had overnight become the ally of the democracies, and not by the interests of the United States which they now so vehemently profess to defend.

Thus we find the Communists in the present period right back where they were during the POPULAR FRONT period.

We again find the Communists laying aside their revolutionary aims temporarily, supporting democracy to the fullest, going all out to defeat HITHER and for the time being, at least, withholding all criticism of capitalist "bourgeois democracy".

COMMUNIST FRONT ORGANIZATIONS IN HOLLYWOOD DURING FOURTH PERIOD

AMERICAN LEAGUE FOR PEACE AND DEMOCRACY

HOLLYHOOD ANTI-NAZI LEAGUE

NEW THEATRE LEAGUE

CONTEMPORARY THEATRE, INC.

THEATRE ARTS COMMITTEE

MOTION PICTURE DEMOCRATIC COMMITTEE

All the foregoing organizations, under control and directed in the interests of the Communist Party line, were dissolved when the STALIN-HITLER pact was signed and the FIFTH PERIOD was ushered in.

COMMUNIST FRONT ORGANIZATIONS IN HOLLYWOOD DURING FIFTH PERIOD

HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION

HOLLYWOOD PEACE FORUM

HOLLYWOOD PEACE COUNCIL

AMERICAN PEACE MOBILIZATION

HOLLYWOOD THEATRE ALLLANCE

GONFIDENT

All the foregoing organizations came into existence shortly after the STALIN-HITLER pact was signed. They all followed the Communist Party line of the PERIOD OF THE PACT, and were propaganda organizations for the Communist Party line which was isolation, opposition to aid to the allies, opposition to the Selective Service Act; in short they were working against the allies and aiding the Axis powers.

They were all dissolved when HITLER attacked the Soviet Union, which ushered in the next period, the SIXTH PERIOD.

COMMUNIST FRONT ORGANIZATIONS IN HOLLYWOOD DURING THE SIXTH PERIOD (The present period)

HOLLYWOOD TRITERS MOBILIZATION FOR DEFENSE

HOLLYWOOD CANTEEN

COLCUTTEE FOR THE CARE OF CHILDREN IN WARTIME

HOLLYWOOD DEMOCRATIC COLMITTEE (Now in the process of formation)

The foregoing organizations have been created since Russia became an ally of the United Nations, and are for all out prosecution of the war and seemingly ultra-patriotic.

OTHER COMMUNIST FRONT CULTURAL ORGANIZATIONS IN HOLLYWOOD WHICH HAVE BEEN CONSTANT DURING ALL THREE PERIODS AND WHICH HAVE CLEARLY REFLECTED THE VARIOUS CHANGES IN THE PARTY LINE

LEAGUE OF AMERICAN WRITERS, HOLLYWOOD CHAPTER

HOLLYWOOD COMMITTEE FOR WRITERS IN EXILE

JOINT ANTI-FASCIST REFUGEE COMMITTEE (Formerly United Spanish Aid Committee)

LETTER OF 150

This "Letter of 150" was a signed and published document in defense of the mass "purges" in the Soviet Union.

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The significance of a signature to this letter is that the signer was defending the position of STALIN as opposed to that of IFNW TROTSKY in a highly involved political dispute. It is conclusive evidence that the signer was involved in inner Communist Party political differences.

The original committee that solicited the signatures for this letter were RORERT COATES, one of the original members of the League of American Writers; MALCOLH CONLEY, League of American Writers; STEMART DAVIS, League of American Writers; MARK BLITZSTEIN, member of the League of American Writers; and PAUL STRAND, member of the League of American Writers.

(List published in Daily Workers, April 28, 1938)

LETTER OF 400

This "Letter of 400" also was a signed and published document. In the spring of 1939 a group of liberals and intellectuals who opposed Communist domination of American Arts and Culture issued a statement of their views, claiming that there was no basic difference between Communism, Naziism, and Fascism; that eventually STALIN and HITLER would come to terms.

To answer these charges the "Letter of 400" was gotten up by the Communist Party. This letter denied vehemently all allegations and ridiculed the charge that STALIN and HITTER ever could make an agreement. This "Letter of 400" was published just nine days before STALIN signed the pact with HITLER, which made the Communists and fellow travellers who signed the document look rather foolish.

The original committee that set up this "Letter of 400" were the following:

Professor DOMOTHY BREASTER, Columbia University

DASHIELL HALSETT, a writer and at the present time the President of the League of American Viriters

CORLISS LAMONT, one of the editors of "Soviet Russia Today" and a propagandist for the Soviet Union

GEORGE MARSHALL, a fellow traveller of long standing

Professor WALTER RAUTENSTRAUCH, Professor of Economics, Columbia University and head of the national Association for Civil Liberties and the Committee for the Protection of Foreign pom

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WEST CONTRACTOR OF THE SECOND OF THE SECOND

VINCENT SHEEHAN, a journalist, war correspondent and a close fellow traveller prior to the HITLER-STALIN pact August 23, 1939.

DONAID OCDEN STEWART, Ex-national president of the League of American Writers; active in many Communist front organizations and a Communist Party member.

MAXWELL S. STEWART, writer, member of the League of American Writers and associate editor of the "Roviet Russia Today".

REBECCA JANNEY TRIBERS, writer, member of the League of American Writers, a well known fellow traveller of many years standing.

MARY VAN KLEECK, writer, member of the League of American Writers, and a fellow traveller of many years standing.

(List of signers published in the Daily Worker August 14, 1939)

SIGNIFICANCE OF MEMBERSHIP IN A COMMUNIST FRONT ORGANIZATION

Membership in a Communist front organization during the FOURTH PERIOD is not, of itself, proof that he or she is a Communist, or even a fellow traveller. Thousands of "innocents" were drawn into those organizations who were unaware of Communist control or party-line procedure.

BUT, if we find an individual who was a member of, or active in, a Communist front organization of the FIFTH PERIOD, then that is conclusive proof that he or she is either a Communist Party member or a close fellow traveller with the Party. This would mean that that person is willing to follow the party line of the Communist Party, even though it leads to a defense of Nazilsm or Facsism, should the foreign policy of the Soviet Union demand it.

AGAIN, if we find an individual who was a member of, or active in a Communist front organization of the FIFTH PERIOD, such as the American Peace Mobilization, etc., and that individual has now become a member of a front organization of the SIXTH PERIOD and takes a stand for all out prosecution of the war, etc., it is conclusive evidence that that person's present position was determined by the change in the Communist Party line

when HITTER turned and attacked Soviet Russia. It is conclusive and democracy, but with the United States and democracy, but with the interests of Soviet Union and Communism. In spirit such a person is just as much a Communist as EAPL EROWDER himself.

FELLOW TRAVELLER

This term was coined by NICOLAI IENIN, the father of the Russian Revolution. It first appears in his book "Socialism and War", written and published in August, 1915.

Speaking of certain socialists and sympathizers, whom he described as "vacillating elements" he said: "These elements can be our fellow travellers. It is necessary to get closer to them with the aim of fighting social—chauvinists. But we must remember that they are only fellow travellers; that as far as the main and fundamental problems are concerned. . . . those same elements will go, not with us, but against us. . . "

But there was once when the great genius was wrong. The fellow traveller has become the most valuable instrument of all to the Communist Party. Not being technically a member of the Communist Party and able at all times to deny membership, he is free to carry the party line in a much more forceful manner than most party members who are always conscious of their party membership books.

Further, the fellow traveller not being a part of the inner circle where vicious intrigue and jockeying for personal power disillusions so many, he becomes a fanatical idealist willing to carry the party line to any extreme.

Knowing this, the Communist Party leaders, discourage this fanatically loyal fellow traveller from becoming a party member. He is many times more valuable on the outside in carrying the message.

TRANSMISSION BELT

When EARL BROWDER appeared before the Dies Committee in 1940 he used this term. He stated a Communist front organization was in the nature of a "transmission belt" between the masses and the Communist Party. He described it as a means whereby an individual might eventually become a member of the Communist Party through membership in one front organization after another, each one taking him step by step to party membership.

SOMETDENTIAL

INDEX

CONFIDENTIAL

	→
Name	Page Nos.
AARONSON, BORIS	114
"A NOUS IA LIBERTE"	14. 15
A PROGRAM FOR PEACE	
ABEL, WALTER	
ABRAHAM LINCOLN BRIGADE	143
ACHRON, JOSEPH.	
ACTORS EQUITY ASSOCIATION	169
ACTORS HANAGERS CUIID	
ADAMIC, LOUIS	
ADULT EDUCATION PROJECT	
VAFFILIATED PROPERTY CRAFTSMEN	
AFFILIATED PROPERTY MACHINISTS	39, 44
AINSIEE, MARION	19
ALBERTI, HENRY	
/ALBERTS, SAN	
/ALEXANDER, BARBARA	• • 53
ALEXANDER, DOROTHY	51
/ALEXANDER, DR. HERBERT B	49, 52, 133, 143
WALGREN MELSON	154
ALLEN, REV. CARL	132
ALLEN, JAMES B	25, 26
ALLEN, SAM HOUSTON	
ALLISON, HAFRY	
ALTMAN, MISCHA	
MAMERICAN CIVIL LIHERTIES UNION	
MMERICAN FEDERATION OF MUSICIANS	
WAMERICAN FEDERATION OF RADIO ARTISTS	
AMERICAN FRIENDS OF SPANISH DEMOCRACY	
AMERICAN LEAGUE OF MUSICAL ARTISTS	169
AMERICAN GUILD OF VARIETY ARTISTS	168, 169
MAMERICAN LEAGUE FOR PEACE AND DEMOCRACY	177, 120, 130, 131, 158
\AMERICAN NEMSPAPER GUILD	
AMERICAN PEACE CRUSADE	137
WHERICAN PEACE MOBILIZATION	33, 64, 65, 66, 70, 71,
	129, 130, 131, 134, 135,
•	157, 158, 159, 162, 164,
\	165, 171, 173, 175, 177
AMERICAN PROPIES MOBILIZATION	135
MANERICAN-RUSSIAN COMMITTEE FOR FRIENDLY	\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \
RELATIONS	. 60x 66

AMERICAN-RUSSIAN INSTITUTE .		WORLD STATE
AMERICAN WHITE GUARD		300
AMERICAN WRITERS CONGRESS	106	155 160
AMERICAN YOUTH CONGRESS	27	177, 100
AMES ROBERT	80	
ANDERSON, SHERMOOD ANTI-WAR CONFERENCE	1.1.	71.5
ANTEN CONTESTINE	10	147
ADDITIONAL TITE	714	
ARQUISTAN, LUIS	140	
ATTLEM, RICHARD		· +··
AFMATUZIO, AL		
ARASTRONG, ARNOLD B		
ARNOLD, EDWARD		
"ARTEF"		
ARMZER, DOROTHY		
ARTISTS MANAGERS GUILD		
AWAKE AND SING"		
ASCH, NATHAN		
ASSOCIATED FILM AUDIENCES		
ASSOCIATION OF MOTION PICTURE		
ASSOCIATION OF MOTION PICTURE	PRODUCERS 169	
ATTACHEVA, PEARL	• • • • • • • • • • • • • • • • • • • •	
AYROFF, JACK	146	
n A GYANG CORNEGE A		2/2
BACKUS, GEORGIA	157,	163
BALLEY, EUGENE		
BAILEY, EUGENE BAILEY, J. O. BAILEY, LORRETTO BAIDWIN, CATHERINE BALE, FLORINE	101	_
BAILEY, IORRETTO		
BALDHIN, CATHERINE	170	150
BALE, FLORINE		170
BALL OLLING		
BAIL, WILLIAM		
BAPTISTE, JACK		
BARBER, PHILLIP	100	
BARRI, IRIS		0.0
BARRY, IRIS BAYLIN, MAYER BEALL, ADRIAN		33
DEALL, AURIAN		
TOTAL COLLEGE CONTRACTOR	• • • • • • • • • • • • • • • • • • • •	
BEIN, ALBERT	101,	102
BEICHER, WILLIAM	• • • • • • • • • • 73	
BEIFRAGE, CEDRIC		
HEILAMY CLUB	10	
-BENEDIK, LASZIO	164	
- BENNET, MARGAHET	$\cdots \cdots 5\underline{3}$	140, 141
BERGMAN, EIMER	• • • • • • • • • _7,	8, 25, 26 FREEHTIME
		-60111
BERMAN, L	101	5 ION
	```	1.11

 $\leftarrow$ 

( . .

--

```
123, 126, 173
 HERNARD, BERN
 . . 101
 41
 - HESSIE, ALVA
 166
 . 130, 145
 36, 65, 71, 103, 108,
 117, 118, 123, 126, 130,
 131, 132, 134, 135, 143
 84
 -BIDDLE, GEORGE
 145
 - BIOFF, WILLIAM
 38, 40, 44
 -BLACK, ANITA
 100
 "BLACK AND WHITE" (Y.C.L. PAPER)
 29, 159, 172
 BLAKE, BEN
 100, 101
 BLANCHARD, RALPH . .
 51
 -BLANKFORT, MICHAEL
 101, 102, 128, 138,
 143, 153, 165
 - BLITZSTEIN, MARC
 66, 103, 133, 144,
 145, 148, 179
 114
 73
 BODENHEIM, MAXWELL

 78, 104
 10
 -BLACK LECTON
 -BRACKETT, CHARLES
 . 118
 ~BRANT, NEIL (BRANDT)
 7, 8, 10, 33
 - BRETTINGRAM, JERRY
 73
 4, 66, 165
 - BRICHT, JOHN
 BRIDGES, HARRY
 29, 34, 35, 37, 38, 39,
 40, 41, 42, 44, 51, 52,
 66, 70, 85, 94, 141, 155, 158
```

- BRODSKY, KATE		12. 16
HROBSKY, KATE	•	153
BROOKS, VAN WYCK		104 - 114 - 123 -
≪BHOMBERG, J. EDWARD	• •	126
- BROWDER, EARL	• •	92, 94, 95, 96,
		153, 176, 181
Name of the contract of the co		
BROWN, JERRY	• •	40
-BROWN, CLARENCE	• •	07
BROWN, BISHOP WILLIAM MONTGOMERY	• •	100
BROWN, GILLIOR	• •	108
BROWNE, GEORGE E	• •	38, 40, 44
-BROSSEAU, WILLIAM L.	• •	75
BRUCE, VIRGINIA	• •	78
- BROMFIEID, LOUIS	• •	126
RUCHMAN, HAROLD		6 <u>3, 64</u>
BUCHMAN, SIDNEY	• •	والمبلا والبلا والمبلا
		201 و27 و24
-BUCHMAN, MRS. SIDNEY (BEATRICE)		118, 123, 127,
•		150
-BUSHWAID, N		101
BUDMAN, BEN		85
BUILDING SERVICE MORKERS		. 79 <b>,</b> 8 <b>8</b>
BURKE, BILLIE		170
BURKE, FIEIDING		154
-BURKE, KENNETH	•	. 83
BURNS, JESSIE		74
BURT, LAURA		98
BUTIER, DAVID		69
BUTIER, HUGO		63
-"BURY THE DEAD"		20
-BYRNE, PROFESSOR NORMAN T.		36, 123, 126,
-BIRRE, PROFESSOR NORMAN 1.	• •	129, 133, 135,
••• <u>•</u> •		
BYNNER, WITTER		156
HYNNER, WITTER	• •	. 1,0
A LEGISLA MARTINGE A		167 168 170
CADREZ, FIORENCE C	• •	19 20 76 77
CAGNEY, JAMES	• •	78, 105, 109
		70, 107, 107
CALIFORNIA YOUTH LEGISLATURE	• •	. 120, 132
CALDWELL, ERSKINE	• •	• ±24
CALIFORNIA YOUTH LEGISLATURE CALDWELL, ERSKINE CALMER, ALLAN CAMPBELL, ALAN	• •	• ±>4 - // >30 330
CAMPBELL, ALAN	• •	· 00, 11, 118, 1
CAMPBEIL, JOHN L	1	• 73
CAMER. A. C	· •	CONFIDENTIAL
and the second of the second o		CONFIDENTIAL
•		44011111 -

Ţ

()

	The second second
Marroya and Alama Deliver of the artistic file	14. 15
"CRIME AND PUNISHMENT"	18. 120
CARLE, TEET	73
CARLISIE, HAFRY	3, 4, 32, 61, 66,
1	53, 155
	78
CARNOVISKY, MAURICE	04
	44, 45, 54, 82, 93
	73
CASPERAY, VERA	56, 157, 163, 165
Charles House 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	6 <b>6</b> 8 <b>6</b>
Marine 122	
CHASE, EZRA FRANK ,	19
CHATTERTON, RUTH	
CHEVALIER, HAAKON	<del>Б</del>
CHEVICHY, HECTOR	65. 166
CHICAGO GROUP THEATER	99
_ CHODROV, EDWARD	66, 123, 126, 148,
1.	57, 163
	50 [*]
CHODROV, JEROME	60, 66, 138, 157,
	63, 165
-CHRISTLIEB, DON	68
CITIZENS UNITY FOR VICTORY COMMITTEE	60
CLARE, RALPH	85
CLARK, BARRETT	OT.
CLARK, EDDY	7
CLAY, EUGENE CLAY, LEWIS	<b>3</b> 74
	7 <b>4</b>
"CLIPPER" (H.W.M. paper)	
COATES, ROBERT	54. 179
COBB, HUMPHREY	
COHEN, LESTER	66, 143, 154
COLBY MERLE 1	53
COLE, BLANCHE	47, 53
COLE, LESTER	60, 6 <b>3, 64, 103,</b>
	70 _.
	74
COLEMAN, GEORGE	86 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \
COLLIER, FRANK	86
	57, 163 176
"COLLECTIVE SECURITY"	176 176 97
	34 HALLANDER
COMPUTED VALUE INTRODUCTION	

7.7

. . .

```
- COMMUNIST INTERNATIONALE
 98. 174
 - COLLUNIST THIRD INTERNATIONALE
 .175
 COMMUNIST PARTY . . .
 8, 9, 10, 12, 13, 23,
 27, 28, 31, 48
 COLMUNIST PARTY ACTIVITIES IN MOTICH PICTURES
 22
 3, 24
 17
 COMMUNIST PARTY - LARCE CONTRIBUTIONS TO
 7
 COMMUNIST PARTY UNIT NO. 4
 COMMITTEE OF MOTION PICTURE ARTS AND CRAFTS
 34, 92
 60, 178
 ▶ COMMITTEE FOR MEDICAL AID TO RUSSIA . . .
 60
 - COLMONWEALTH HOUSE
 - "COLMUNIQUE" (L.A.W. paper) .
 62, 165, 167, 172
 78, 148, 151, 161
 -COMMITTEE TO AID AGRICULTURAL WORKERS . . .
 66, 131
 168
 COMPINSKY, MANUEL . .
 168
 COMPINSKY, SARAH
 168
 CONFERENCE OF STUDIO UNIONS
 45, 46, 56, 57, 61,
 62, 82
 12
 ✓ CONTEMPORARY FILM DISTRIBUTORS
 CONTEMPORARY THEATER
 12, 106, 107, 108, 110,
 158, 177
 25
 CONTINNEY, ETTORE . . .
 CONTINUEY, LEDEA
 . 170
 FCONNELLY, MARC
 63, 64, 140
 CONNELLY, PHILLIP M.
 CONROY, JACK
 154
 CONSUMERS UNITED
 66
 33
 75
 144
 - CORWIN, NORMAN .
 . 157, 163
. 154, 179
 COX, IVAN
 CRAWFORD, CHERYL
 101
 CROMNEIL, JOHN
 101
 . CRUS ADERS. The
 . 121
 40, 47, 49, 51
 ~ CRYSTAL, DAVID
 . 101
 69, 114
 . . 132
 . . 128
 . . 100
```

DAGGETT, CHARLES (CHUCK) 106	no.
	72
DAHLBERG, EDWARD	
DARCY, SAM	
DARLING, CHARLOTTE	
- DAVIS, BETTE 67,	170
DAVIS, FRANK	66, 128, 157, 163
DAVIS, GEORGE H	82
DAVID, GENEGE R	
DAVIS, L. C	
DAVIS, STEMART	
DANA, H. W. L	
-DANNIN, DOROTHY 101	
DAVENPORT, EDWARD L	
/DAVIDSON, GERALD	
DARE, DANNY	
Dehavilland, Olivia	
DASSIN, JULES	
Theorem them	
-Deshon, JAMES	
DelValle, JOHN	
DIAMENT, HEINRICH	
DIES COMMITTEE	
DIETERIE, WILLIAM	103, 149
DIMTROFF, GORGI	91, 135, 175
DOEBLIN, ALFRED 148	•
DOCUMENTARY FILMS	
DOUGLAS, LELVYN	124. 138. 139. 143
。 DOUGLAS, PAUL H	
POUCHAD, FAUL II.	
DOUGLAS, WILLIAM M 80	
DOHAN, WILLIAM	
DUVIVIER, JULIA	_
DRATLER, J	
DREHER, CARL	
DREISER, THEODORE	132, 143, 154
DUNN, EMMA	•
/DUNNE, PHILLIP	124. 139
DUNNE, MRS. PHILLIP PETER	,,
Dupont, E. A	
D'Usseau, ARANUD 66	
	01-
/*	\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \
EASON, REEVES 69	
EATON, WALTER PRITCHARD 101	
ECKERSON, CHELENE, MRS 114	<i>~</i>
EDMONDS, RANDOLPH	V a
EDWARDS, J. C 81	
gammany of or a contract of the contract of th	•

ì

-EHRLICH, LEONARD .				153	-
EISENBERG, EMANUEL					
-EISENSTEIN, SERGEI				22.	23, 99
- EPSTEIN, JULIUS				$\frac{1}{66}$	114. 165
· EPSTEIN, PHILLIP				. 66	114. 165
ELISUE, EDWARD				66	115 165
ELDRIDGE, FLORENCE	• • • • •	• • • •	• • • •	104	100 117 110 112
ENDORE, GUY	• • • • • •	• • •	• • • •	104,	41 66 120 122
→ minorer, dor · · ·	• • • • • •		• • • •	• • ±75	151 150 140 145
WINDSON TO AT MANAGEMENT				±22,	61, 66, 130, 133, 154, 157, 163, 165
ELECTRICAL VORKERS	• • • • • •		• • • •		
/ELION, HARRY	• • • • •	• • • •	• • • •	100	
ELKINS, MICHAEL					
-EILISON, MIKE					
FEMERGENCY PEACE MOBIL					
- ELERGENCY CONFERENCE					149
-ENTENZA, ANTONIO					
<pre>PEVANS, ALICE</pre>					
FAIN, EIMER				168	
FAITH, JOEL	• • • • • ·			106	
FATKIN, J. N. (JERRY)	)			82	
FARAGOH, FRANCIS EDWA	ARD			63,	64, 115, 119, 123,
•				126	
FARMER, FRANCES				78,	104
FARRELL, JAMES T				. 154	•
FASKEN, RUTH				. 71	
FEARING, PROFESSOR F					163
FEARING, KENNETH				15/.	20)
FEDERAL THEATRE PROJ	ያር <b>ጥ</b>			110	111
FEDERATED AND ALLIED	CRARTS			160	<del></del>
FEIST, FELLY	Olda 10 .		• • • •	60	
FELLOW TRAVELLER					
FIEID, SARAH BARD					154
FIRED PERDEPTOR	• • • • • •	• • •	• • • •	• • 4,	730
FIELD, FREDERICK .	<del>-</del>	• • • ÷	• • •	ریر⊥ در	124
TALEMENT TOWNS	• • • • •	• • • • • • • • • • • • • • • • • • • •	• • • •	•• ,00,	1/8
FIELDS, JOSEPH	• • • • •	• • •	• • • • •	• • 15%,	103
FIFIELD, GEORGE	• • • • • •	• • •	• • • •	• • 170	
FIFTH PERIOD	• • • • •	• • • •	• • • •	• • 175,	176, 180
FIGHTING WORDS"					
FILM AND PHOTO LEAGU				12,	16, 100
FILM TECHNICIANS .				169	1640
FILMARTE THEATRE .				. 164	19.
FIRST AID MEN AND WO	MOINU SKET			88	
FIRST PERIOD				174	
FISCHER, HELEN M				150	
FIEMING, MILDRED .				25,	27 .
POCETMAN THROTOPE				52	and the state of t

1 . .

Ξ,

```
FORD, JOHN 67, 71, 108, 139
FORD, JOHN ANSON 146
57
FOURTH WRITERS CONGRESS 108, 171
FRANK, ĎR. BRUNO 114
FRANK, LEONARD 148
FREEMAN, JOSEPH 101, 153, 154
 49
"FRIDAY"
FRIEDSON, ARTHUR
FRIENDS OF ABRAHAM LINCOLN BRIGADE 149
FEUCHTWANGER, LION 144, 145, 149, 151
 78, 98, 114, 148
GAHAGEN, HELEN
"GALLAGHER, LEO
 42, 96
 86
78, 104, 125, 145,
 148, 170
 68, 69
_GARNETT, TAY
. 12, 13
CEDDES, VIRGIL
 101
99
89
 GORDON, EUGENE . .
CERMAN-AMERICAN LEAGUE FOR CULTURE 120
7, 9, 16, 20
60, 142, 148, 157, 163
25, 28, 35, 47, 50, 53,
 55, 60, 141
 84
3, 5, 72, 101, 152, 153, 155, 156
```

•												٠					
- 001077776 - 401	·																
COLDBERG, SOL	•	• •	•	•	•	٠	•	•	•	•	•	•	•	86			
COLDBLATT, BORIS	•	•	• •	•	•	•	•	•	•	•	•	•	•	25,	26,	30,40	
GOLDBLATT, LOUIS GOLDBLATT, SAM	•	•	•	•	•	•	•	٠	•	•	•	•	•	31,	37	•	
GOLDBLATT, SAM	•	•	•	•	•	•	•	•	•	•	•	•	•	25,	26,	30, 40, 41,	<del>19</del>
ACOTHEN BEN	•					•	•	•	•	•	•		•	100			
GIEASON, JAMES	•			•	•	•	•	•	•	•		•	•	125			
GLEASON, LUCILLE	•	•			•	•								76.	77,	125	
GLEASON, RUSSELL	•				•	•	•		•				٠	140.	141		
GRANDON, STANLEY J					•				•		٠.			75			
V GOODMAN, MELVINA					•									33			
CORDON, DON		•												9.	25.	27, 29, 61,	163
- CORDON, EEPNARD							_	_	_			_	_	74			4
CORNEY, JAY										-	_			63.	65.	115, 123, 129	7.
			•	Ī		-	•	•	-	•	-	•	•	165,	166	11,, 12,, 12	() A
CORSMAN, BILL				_	_		_	_	_	_		_	_	82	400		
COULD, LET	•	•		•	•	•		•	•	•	•	•	•	55			
CABRIEL, GILBERT	-	•		•	•	•	•	•	•	•	•	•	•	112			•
OORKIN, JULIAN	•	•	•	•	•	•	•	•	•	•	•	•	•	1/2			
CRAHAM, MARTHA	•	• •	•	•	•	•	•	•	•	•	•	•	•	1//			
GRANT, MARTIN	•	• •	•	•	•	•	•	•	•	•	•	•	•	744	3 60	142	
GREEN, WILLIAM	•	•	•	•	•	•	•	•	•	•	•	•	•	00,	T)//	, 10J	
GREEN, COLDIE	•	• •	•	٠	٠	•	•	•	•	•	•	•	•	9		•	
CPESH H C	•	•	•	•	•	•	•	٠	•	•	•	•	•	80			•
CREEN, H. C	•	• •	•	•	•	•	•	•	•	•	•	•	•	84			
GREENBERG, CHARLES .	•	• •	•	•	•	•	•	٠	•	•	•	•	•	) <u> </u>	52		
GRENTEST, HENRY	•	• •	•	•	•	•	•	٠	•	•	•	•	•	87			
CRIFFITH, EDWARD H	•	• •	•	•	•	•	•	•	•	•	•	٠	•	69		•	
GROEV, JOHN	•	• •	•	•	•	•	٠	•	•	•	•	•	•	83			
GROSS, LILT	•	• •	•	•	•	•	•	•	•	•	•	•	•	115,	128		
"GROUP THEATRE"	•	• •	•	•	•	•	•	•	•	•	•	•	•	71			
CUTHRIE, CHARLES G	•	• •	٠	٠	•	•	•	•	•	•	•	•	•	41,	82		
																	<u> </u>
																	<b>1</b>
//																	
HAINES, GEORGE	•	• •	•	•	•	•	•	•	•	•	•	•	•	80			
HAINES, MESLEY	•		•	•	•	•	•	•	•	•	•	•	•	74			
HALBLEN, STEMART	•	• •	•	•	•	•	•	•	•	•	•	-	•				
HALL, PORTER	•	• •	•	•	•	•	•	•	•	•	•	•	•	76,	77		
-HALGETT, DASHIEL	•	• •	•	•	•	•	•	•	•	•	•	•	•	113,	179		
- HAPMERSTEIN, OSCAR II							•							119	-		
HANOFF EILER	•								÷			_	_	25 .			
HARGAN, CLAIRE	•		•	•				•			•			53			
HARPER, ED	•		٠			•		•			•			82			
HARVEY, PAUL	•		•	•				•		•		•	•	76.	77		
HART, MOSS	•		•					•		•		•	•	117	••		•.
HART, HENRY			•		•			•			•	•		15 <u>k</u>			,
- HARRIS, DR. MARVIN .				_	-			_	_	-	-		-	123	127		_ഹറ/
HATHATIAY, CLARENCE .			•	•	-	•		-	-	-	-	-	-	152	15%		M
HATHANAY, CLARENCE .	- '	- <del>-</del>	•	-	•	-			-	•	-	•	•	152	151	-	YYY
- HATHATAY, HENRY			•	•	•	•				•	٠.	•	•.	477) 60	<b>~</b> ,~		1
HAUKES HOWARD	•	• •	•	•	•	•	• 1	•	•	•	٠	•	•	67 67	40		1
HATTKES, HOLTARD	•	• •	•1	191	•	•	•	•	•	•	•	•	•	07,	OA		

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AND THE PROPERTY OF THE PROPER

<b>~</b>	
# HAZEY, LOUIS	
1024N 04DT	•
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INDITION MOSTRUTIES	
LURHITSCHIEF. TRITTIN P.	
UPTECHT TOIL	
Tribation official Dautolph	
- ******** - ATV 2月177 T 2	-
-UTTORDICAN DAVR	
- バタのとがた ひだよて TVTDAPT	ì
72, 77, ±07, ±07, ±07, ±07, ±07, ±07, ±07,	и
120, 121, 130, 13F, 1395	•
137, 139, 159, 160, 161,	
172, 173, 174, 178, 179,	
181	
HOBAN, A. T	
LIGHT VERTOR ANTI-MART TEACHE	
80, 10), 110, 121, 121, 121, 121, 121, 121, 121	
121, 122, 124, 126, 128,	
129, 130, 131, 136, 140,	
157, 158, 171, 173, 175,	
177	
HOLLYWOOD COMMITTEE FOR WRITERS IN EXILE 71, 72, 73, 146, 147,	
149, 170	
HOLLY DOD CONTITUE TO PROTECT CIVIL LIBERTIES 71, 126	(
CONTINUE CANTEEN	ť
HOLLYHOOD CITIZENS FOR FEDERAL THEATRES 71	
HOLLYNDOD COUNCIL	
HOLLYMOOD DEMOCRATIC COMMITTEE 139, 140, 142, 178	
ABOUT YOURD DISCUSSION CLUB	
AHOLI Y TOOD GRILD COUNCIL	
MUCHT VEROOD NEWS	
THIS TOURS OF A CRIMENTE	
UNITYPEND PEACE FORIM	
104, 1/1, 1/1	
WHOLLYMOOD REPORTER"	
HOLLYWOOD STUDIO UNIONS 23, 82	

- HOLLYWOOD THE	EATRE ALLIANCE	S		65.	66, 69, 2,	MFIDENTIAL
				1111,	112, 113, 1	16,
- HOLLYWOOD TRI	BUNE			158,	1 <b>77</b>	
> HOLTTAMOOD DWI	CNS FREE OF (	COLLUNIST	PARTY	_	117	
HOLLYWOOD WRI	TERS MOBILE	ATTOM FO	• • • • • प्रशासकता स	• • • 88 51	60 60 61	/ =
	· · · · · · · · · · · · · · · · · · ·		r DDL THOL	66,	68, 73, 74,	75.
- HOLLYWOOD WRI	TERS SCHOOT			76	וו מנו אוו	ረን ነውሪ
	.1212 0011002	• • • •	• • • • •	161.	162, 165	115,
HOLLYTOOD WOM	EN'S CLUB .	• • • •	• • • • •	13.	110, 129	
HOPKINS, LIRI	AM	• • • •	• • • • •	155		
		•		<b>5</b> 2		
HOWARD, SIDNE HOWARD, WILLI HOUNSCHEE				152	156	
And or an or in the Last			_	ÞΛ	82	
HOWE, ANNE .				100		
FILLINGUM AUT .					<b>37.</b> 40. 80	
HUGHES, LANGS	10N			101	መጠር የተመጠር ነው	.8 <b>,</b> 154
HUMBERSTONE.	H. BRUCE		• • • • •	• • 119,	120	
A LICHAR LITTER PORT OF A SAME	PARTON A A A A A			3//		
HUME, CYRIL . HUNTER, ALLEN				ኅሬ		
TIUTITUS HILL				1//		
HUNTER, IAN MO				רחו		
NATIONAL PARAMETER				711		
HUSTON, WALTER HYNES, MURDERO		• • • • · ·	_	75		
	•			• • 10		
T.A.T.S.E	• • • • • •		• • • • •	23,	24, 37, 38,	39. 42.
/I.C.O.R.				42,	78, 79, 85	-, <del>-</del> -,
<b>✓INTERNATIONAL</b>	BROTHERHOOD (	F ELECTR	ICAL MORKE	. 10 RS . 24, a	R <b>A</b>	
IN FACT"				• • 49,		
INTERNATIONAL,	LABOR DEFENSE				12, 33 <del>/41<b>N</b>[</del>	DENTIM
THIERMAILTONAL	ASSOCIATION C	F PATNITES	RS PAPERD	-	2, 33 2011	DELL YOU
INTERNATIONAL	DECORATORS OF	AMERICA	• • • •		**************************************	Ο,
		• • • •	• • • • •	. • • 39 • 7	78, 169	/
		100			•	//
	Signal a broading	- 193 -		-	<b></b>	′ !

<del>-</del>

=;

INTERNATIONAL INTERNATIONAL INDEPENDENT P INGSTER, BORIS IRVIN, BEN IVENS. JORIS	UNION OF REVOUDING THE VO	IANS LUTIONARY THEAT LUTIONARY WRITE	TRE 72, TRS	99, 100, 152 11, 32, 70, 71, 72, 169 163	
JAFFE, PAUL JAMES, NAT JARRICO, PAUL JENNINGS, TALL JEROME, VICTOR JOHN REED CLUI JOHNS, ORRICK JOHNSON, ARTHR JOINT ANTI-FAS JOSEPH, ROBERS JUMP, H. C.	BOT R J. B UR BCIST REFUCEE		51, 73 63, 63, 63, 61, 154 154 73	65, 157, 163 5, 155 7, 9, 10, 11, 32, 152 150, 151, 158, 178	
KALISH, SAM KANE, WILLIAM KANDEL, ABEN KALLET, ARTHUR KAMINS, BESSIE KANIN, GORSON KANIN, MICHAEI KAPLAN, SOL	R ALEXANDER		165, 49, 82 115 154 73, 166 168	114, 125, 147, 148 156	
	ggar a strangen samples	- 194 -	•	12, 119, 123, 127, 200 TUNE DENTIE	

()

```
z Katzman, Œorœ
 82
- KAYE, EDWARD E. . . .
 78
"KEEP AMERICA OUT OF WAR"
 70
144
 119, 140, 141, 144
KENNY, ROBERT W.
✓ KERWIN, DAVID
 128
86
28, 35, 37, 39, 40, 41,
KIBRE, JEFF
 42, 44, 76, 80
/KIDWELL, GEORGE
 146
*KILLIAN, VICTOR
 78
*KING, DON
 74
KIRSTEIN, LINCOLN .
🚅 KIEVETS, JULES
 172
KIEIN, HERBERT
 5, 72, 100, 101, 102,
 110, 154
KOBER, ARTHUR
 66, 103, 109, 113, 165
KOENIG, LESTER
 . 103
25, 29, 34, 35, 37, 43
- KOMER, HARRY
 17
/KOSTER, HENRY . . .
 125

✓ KRABER, TONY

 100
∠KRAFT, H. F.
 66, 119, 123, 126, 148,
 151, 165
KRAFT, MRS. H. F.
 128
KRAMER, CYRIL
 . 138
 . 41
. 101
40, 82
82
KUNITZ, JOSHUA
LABORATORY TECHNICIANS
 39, 46, 50, 57, 168
 . 132, 137
- LABORS NON-PARTISAN LEAGUE
LABORS UNITY FOR VICTORY COMMITTEE
 48, 51, 60, 70, 73,
 81, 84
LaCAVA, BERYL . . .
 18
≠LaCAVA, GREGORY . . .
 18, 67
 32, 60, 61, 63, 66, 100, 102, 109, 113, 114, 133,
LAWSON, JOHN HOWARD . . .
 135, 143, 143, 154, 157,
 163
```



- --

LANTES, NAI	TER .										27		
/LAPAN, RICH	ARD .			• •	• •	•	• •	•	•	• •	37	-	
-LARDNER RI	NC TR		• •	• •	• •	•	• •	•	•	• •	(2)		
-IARSEN EDI	[C	• • •	• •	• •	• •	•	• •	•	•	• •	63,	166	
IARSEN, ERI	ner	• • •	• •	• •	• •	•	• •	•	•	• •	54		
						_		_	•	_	~ 4		-
- LARSEN, VI	CENT .	• • •	• • •	• •	• •	•	• •	•	•	- •	86	• •	
											10		1
· IRAGUE OF A	HERICA	WRITE	RS.	• •		•	• •	•	•		3.	32. 33. 9	9. 61.
											65.	66, 67, 7	70. 72.
											106.	113, 115,	120.1
											131	138, 143,	152 1
											161	162, 165,	172
											170		ב פלוד ו
LEAGUE OF T	OMEN SH	<b>OPPERS</b>				_					44	120 121	
- LEAGUE OF W	ORKERS	THEATE	R .			•	•	•	•	•	100,	בנו פייאנ	
- LEAGUE FOR	PURLIC	MEDICI	NIE.	•	• •	•	• •	•	• 4	•	100		
- LEAGUE FOR	PEACE A	ובות תא		~	• •	•	• •	•	•	•	120		
LEE, TILL	- 141010 14	בינים ביים	OCIUM	. T	• •	•	• •	•	•	•	157,	173	•
FEES RONE	ጥ ጥ	• • •	• • •	•	• •	•	• •	•	• (	•	100		
ZIEWO ANG		• • •	• • •	•	• •	•	• •	•	•	•	157,	163, 165	
a description of a second contract of a second cont	nuc	• • •	• • •	•	• •	•	• •	•	• •	•	157	•	
TENTA NICE	. GIU	• • •	• • •	•	• •	•	• •	•	• •	•	63		
LING DIGITAL	LAL .	• • •	• • •	•	• •	•	• •	•		•	8,	181	
PLEAT, RICHA	ки		• • •	•	• •	•		•			119.	120	
LEES, ROHER LEER, AIM LEELAN, GLA LENIN, NICO LERT, RICHA LERNER, JAC LEROY, MERV	ES		• • •			•		•			75		*
LEROY, MERV	YN	• • •	• • •	• .		•		٠		•	167.	170	
LEVY, HELVI LERNER, TILL	N		• • •	•		•					101.	154. 157.	163
LERNER, TI.	LIE .	• • •		•						_	154	->->	40)
A TOTAL TOTAL DISTRICT											775	157 162	191
	الانالللة			_	_						761	-//, -1/,	±14
" LLO, LAN D.L. ()											411		
رين ونابات وند						_					Ø2		
· LEIVI D.D.			_								~ .		
James Die Die											71	00 101 1	100
LEVENUAGEN,	APTITUR			•	• •	•	•	•	• •	•	(⊥,	44, TOT, 1	LO2,
LEVIN. JEAN			• • •	•	• •	•	•	•	• •	•	, yo,	ΣΤ.	
LEVIN, JEAN LETTER OF 1	50		• • •	• •	•	• •	•	•	• •	•	107,	170	
LETTAR OF 40	$\hat{\mathbf{n}}$ .	• • • •	• • •	• •	• •	• •	•	•	• •	•	178		
· LAMONT, CORI	TCC	• • •	• •	• •	•	• •	•	•	• •	•	179		
I POMARD WITH	TTAN P	• • •	• •	• •	•	• •	•	•	• •	•	179		
LEGNARD, WILL LIEBKNECHT, LIEBKNECHT	MADE (-			• ,•	•	• •	•	• •	• •	•	101		
TTDARY HOS	TARL (E	HUMARK	I.C.	ا •با	•	• •	•	• •	•	•	10		
LIPNEY, HERE	DECULE	• • •	• •	• •	•	• •	•		•	•	48,	82	
TOOCHUM	TUHARI	3 • • ·	• •	• •	•	• •	•		•	•	82		
					_		_			_	20		
LALMULK LANGE	NK .										00		
LITTLE THEAT	RE	· • • •			•		•				99		

204

*

*"* 

 ·	LOPEZ, RAYMOND LOPEZ, RAYMOND LOVETT, ROBERT MORR LONORGAN, ART LUSHER, BERNARD LUBITSCH, ERNST LUDION, ROY LUPINO, IDA LUMPKIN, GRACE LYON, WILFRED W.	IS				• •	• • • • • • • • • • • • • • • • • • • •	8: 15/ 5: 4/ 6: 68 10: 78	, 50, 69,	53 119	٠
	MacIEISH, ARCHIBAID  MacISAACS, J. H.  MAHIN, JOHN LEE  MAKEPEACE, JOHN  MAKEUP ARTISTS  MARSHALL, GEORGE  MALTZ, ALBERT  MAMOULIAN, ROUBEN  MANNIX, E. J.  MARCH, FREDERIC  MARTIN, E. R.  MANN, HEINRICH  MARCANTONIO, VITO  MEINER, LUCILLE  MARX, RUDOLPH DR  MARTINEZ, BEN  MASON, HUCH  MASON, HESLIE  MASON, HUCH  MAYER, GEORGE  MAYER, EDWIN JUSTIN  MAYER, IOUIS B.  MCCORMICK, LARUE							415 42 43 43 43 43 43 43 43 43 43 43	, 78, 100 133 105 , 104 , 148 , 49, , 151 , 73 , 101 , 55	, 102, 107 , 157 , 109, 117	, 118,
	McCORMICK, L. J.  McCLENDON, ROSE  McKEAN, ROY  MCLEISH, JOHN		• •	• •	• •	• •	• • •	86 101 86			720

( .

==

X.

was a second of the second of the second

```
McMICHAEL, JACK . . .
MEDICAL BUREAU TO AID SPANISH DEMOCRACY 142, 149
115, 116
 5
MEIKLEJOHN, ALEX
 62, 118
MEREDITH, BESS . .
 73, 143, 150
MERIVALE, PHILLIP .
 . . 119, 120
MERRELL, ELIZABETH
123, 157, 163
80
26
47, 49, 51, 172
60, 63, 64, 127, 140,
 165
 62
McGUINNESS, JAMES K.
 62
68, 69
73
 73
4, 5, 33, 49, 52, 345,
 148, 156, 163, 174
 62
66
MILLER, BILL MILLER, LOREN
 16
170
 17, 20, 67, 72, 103,
MILESTONE, LEWIS . .
 109, 119, 143
 71
MITCHELL CAMERA COMPANY
 56
148, 165
 . . 13, 14
MOTION PICTURE ARTS COMMITTEE 120, 142, 143, 1/8
65, 66, 80
ADTION PICTURE COOPERATIVE BUYERS GUILD
 39, 78, 81
MOTION FICTURE COSTUMERS
 30, 33, 36, 70, 71, 72,
MOTION PICTURE DEMOCRATIC COMMITTEE
 131, 135, 130, 137, 140,
 158, 164, 1/7
 88, 169
MOTION PICTURE HAIR STYLISTS GUILD
 169
MOTION PICTURE ILLUSTRATORS
MOTION PICTURE INTERIOR DECORATORS
 88
MOTION PICTURE PAINTERS 169
MOTION PICTURE PROJECTIONISTS 79, 83, 169
```

()

	•
	78 169
M	OTION PICTURE SET ELECTRICIANS
14	OTION PICTURE SET ELECTRICIANS  79, 169  79, 24, 25, 31, 32, 43,
M	OTTON PICTURE WORKERS INDUSTRIAL UNION
	140
М	OBILE THEATRE
M	OBILE THEATRE OFFETT, JUDGE STANLEY 116 118
Y	DORE, ERIN O'BRIEN
5	ONENARO, A. C. 82, 170 ORAN, A. J. 168 OREHEAD, BARON 170
1	OREHEAD, BARON
- 7	ORREHEAD, BARON 170 ORRIS, MASON 1/2, 151
Ji	MORRIS. WILLIAM JR. (BILL)
1	JUIR. JEAN
ī	MIMFORD, LOUIS
1	MORRIS, MASON
	WURFIN, JANE
	MURFIN, JANE
1	MURPHY, CEORGE A. 78, 133, 139, MURPHY, MAURICE 78
	MUSSA, ED
	MYERS, AL C
	······································
	•
	152
	NADIR, MOISCHE
	THE PARTY CONDITIONS OF SDANTSH SPRAKING PRIPLS LEV. LAP.
	WARRANAT GENERATION FOR (INSTITUTIONAL LIDERLIES) ~() >>) ~>)
	THE PARTY OF THE P
	NAME ON AT A STORY OF THE STORY
	AND ADMINISTRATION OF THE PARTY
	TOTAL WITTEND
	THE PART OF A PA
	MINISTER MACCINE 10 10 10 10 10 10 10 10 10 10 10 10 10
Ę,,,	WHEN THEATREN
	NAME OF TAKETHE TO A CALL
	110, 158, 177
	NEW THEATRE PLAYERS OF HOLLYHOOD
	NECRO PEOPLE THEATRES OF THE SOUTH
	NEWMAN, DR. KURTZ
	NECRO PEOPLE THEATRES OF THE SOUTH  NEWMAN, DR. KURTZ  20, 33, 61, 66, 72, 103, 108, 119, 123, 126, 143,
	158, 163, 173
	10
	NIELSON, JUNIUS

																					·
	"NINOTO	HANU											_		_		_		_	69	
	NORDEN,																				
	NORTH,	TOOR	ж. •	•	•	• •	•	•	٠	•	•	•	•	•	•	•	•	•	•	155	
L	NORTH A	TOOLS TOOLS	II .	ATC	• Dane	• • • •	•	•	•	•	•	٠	•	•	•	•	•	•	•	126	and the second
	MOUTH A	MENT !	AN	WAT	AI.	FOL	•	•	•	•	•	•	•	•	•	•	٠	•	•	134	المستعملين
																					_
																				300	•
	OAK, LI																				
	OAKES,	FRAN	•	•	•	• •	•	•	•	•	•	•	•	•	•	•	•	•	•	80	7/2 5/2 5/4
`	OBOLER,	ARCH	i .	•	•	• •	•	•	•	•	•	•	•	•	•	•	•	•	•	158,	163, 165, 166
	ocko, i																				
•	ODETS,	CLIFF	CS.O	•	• `	•	•	•	•	•	•	•	٠	•	•	•					22, 101, 102, 107,
																					109, 153
	OFFNER,																				
	OLGIN,	M. J.		•	•		•	•	•		•	•	•		•	•	•	•	٠	153,	155
	OPATOSH	U, JO	SEP	H	•		•	٠	•	•	•		•	•	•			•	٠	153	
	OPPENHE	DIER.	J.	PF	OF.	<b>ES</b> S	OR			•					•	•	٠			146	
	ORNITZ.	SAD	Œ.		•				٠											130.	133
•	ORNITZ.	SAM												•						u.	12, 15, 16, 17, 19,
•										-			-			-	-	-	_	61.	62, 101, 102, 130,
							•														135, 155
	OUTOOIL	. RDT	ж					_	_	_	_	_	_		_	_	_	_	_	16.	17
	O'TOOLE OTTO, E	TCHAR	χη. 		•	• •		•	Ī	•	•	•		•		-	•	•	•	132	
	·			•	•	•	•	٠	•	•	•	•	•	•	•	•	•	•	•		
	OTITTI.	<b>И</b> ТСИ/	ART.																	131.	
	CHITN N	TCHAT	ZT	•	•	• •	•	•	•	•	•	•	•	•	•	•	•	•	•	1)4 1.	5, 10, 39, 16
	מ פוובטאי			•	•	•	` .	•	•	•	•	•	•	•	•	•	•	•	•	4,	7, 10, 57, 10
	DA CUT	TITO SE	? TQ		•															110	
	PACHT,	LDG (	CALIFO CARITY	7.A.V.	•	• •	•	•	٠	•	•	•	•	•	•	•	•	•	•	77.2	102 105
	DACT (	TTARTE	лал 20	1	•	•	•	٠	•	•	•	•	•	•	•	•	•	•	•	1177	123, 127
	PAGE,		. c	•	•	• •	•	•	•	•	٠	•	•	•	•	•	•	•	•	143	
	PAGE, M	HIAA.	· ·	•	•	•	•	•	•	•	•	3	•	٠	•	•	٠	•	•	722	
	"PARAD]	DE IV	D1"	•	•	•	•	•	•	•	•	•	•	٠	•	•	•	•	•	707	
_	PARADUC																				
	PALCAR,	ALL'I	(IO)	•	•	• •	•	•	•	•	•	•	•	•	•	•	•	•	•		
	PARKER,	L DORG	YHIC		•	• •	•	•	٠	•	•	•	•	•	•	•	•	•	٠		66, 108, 113, 117,
				•																	124, 128, 144, 145,
																				156	
	PARKER,				•		•	•	•	•	•	•	•	•	•	٠	•	•	•	86	
	PARSONS			A	•		•	٠	•	•	•	•	٠	•	•	•		•	•	106 -	
	"THE PA	RTIS	ΓN III	•	•			•		•	•	•	•	•	•	•	•	•	•	10	-
	PASCH,	MURRI	r.	•			•	•	•	•	•	•			•	•			٠	80	and the same of th
	PASSOS,			8		•		•			•	•			•					155	
	•												•	-	·		-	-	-		$\sim 0$

## CONFIDENTIAL

PATTERSON, ELLIS E. 114 PAUL, MAURI, H. 84 "PEAGE ON EARTH" 107 PRAGE PETITIONS 138 PEDERSON, HEINER 25, 30 FELTON, JOHN C. 80 FENDLETON, THANK B. 83 FETERS, HAMS 170 PETERS, PAUL 101, 102, 155 FEN AND HAMAGER CLUB 7, 29 FEDPLE'S WORLD (CCAMUNIST PARTY PAPER, SAN FRANCISCO, CALIFORNIA) 29, 116 PERRIN, NAT 63 POST PACT PERIOD 162 PICHEL, INVINC 669, 78, 114, 119, 145, PIDGEON, LIOTD 77 PIDGATOR, INMIN 99 PITTAMAN, JOHN 29 PITTS, MERECCA 153 PIVERT, MARCAU 147 POMERANCE, WILLIAM 47, 50, 54 THE FOPULAR FRONT 124, 175, 177 FORTER, FRANK 63 POYNTER, NELSON 165 FRANT, FLOYD 86 FRANT, FLOYD 86 FRANT, FLOYD 86 FRANT, FLOYD 86 FRANT, FLORD 97 FULLICATIONS 171  QUILL, MICHAEL 4, 5, 10, 39, 16  RADIO PROCRAMS OF PEOPLES WORLD 120 RADIO WRITERS CULID 120 RADIO WRITERS CULID 164, 169 RANKER, LOUISE 78 RANKEY, GEORGE 170 RAPHAELSON, ESTYY 52, 117													
"FRACE ON EARTH" 107 PRACE FRITIONS 138 PRDERSON, HEIMER 25, 30 PELTON, JOHN C. 80 PENDLETON, FRANK B. 83 PETERS, HANS 170 PETERS, PAUL 101, 102, 155 PEN AND HAMBER CLUB 7, 29 PEOPLE'S WORLD (CCAMUNIST PARTY PAPER, SAN FRANCISCO, CALIFORNIA) 29, 116 PERRIN, NAT 63 POST PACT PERIOD 162 PICHEL, IRVING 69, 78, 114, 119, 145, 148 PIDCEON, LLOYD 77 PISCATOR, IRNIN 99 PITTMAN, JOHN 29 PITTMAN, JOHN 29 PITTS, REBECCA 153 PIVERT, MARCAU 117 POMERANCE, WILLIAM 47, 50, 54 THE POPULAR FRONT 124, 175, 177 PORTER, FRANK 63 POYNTER, NEISON 165 PRATT, FLOYD 86 PRATT, FLOYD 86 PRATT, FLOYD 86 PRATT, GLENN 97 PUBLICATIONS 171  QUILL, MICHAEL 78 RADIO PROGRAMS OF PEOPLES WORLD 120 RADIO		PATTERSON, ELLI	S E.				•		•			114	
FRACE PETITIONS		PAUL, MAURI, H.							•			84	
PEDERSON, JOHN C		"PEACE ON EARTH	[# .				•					107	
PEDERSON, JOHN C		PRACE PETITIONS	3				•		•			138	
FENDLETON, FRANK B. 83 PETERS, HANS 170 PETERS, PAUL 101, 102, 155 PEN AND HAMMER CLUB 7, 29 PEDPLES FRONT 73 PEOPLE'S WORLD (CCLAMUNIST PARTY PAPER, SAN FRANCISCO, CALIFORNIA) 29, 116 PERRIN, NAT 63 ROST PACT PERIOD 162 PICHEL, IRVING 69, 78, 114, 119, 145, 148 PIDGEON, LLOYD 77 PISCATOR, IRWIN 99 PITTMAN, JOHN 29 PITTMAN, JOHN 29 PITTS, REHECCA 153 PIVERT, WARCAU 147 POMERANCE, WILLIAM 47, 50, 54 THE POPULAR FRONT 22, 71, 91, 112, 116, 124, 175, 177 PORTER, FRANK 93 PONTER, NEISON 165 PRATT, GLENN 47, 50, 53, 60 PRIVAL, LUCIEN 78 PRIVAL, JORA 9 PUBLICATIONS 170  RADIO PROGRAMS OF PEOPLES WORLD 120 RADIO WRITERS GUILD 164, 169 RAIMER, LOUISE 78 RANSER, GEORGE 170		PEDERSON, HELMS	æ.				•		•			25,	30
PETERS, HANS PETERS, PAUL PETERS, PAUL PETERS, PAUL PETERS, PAUL PEN AND HAMMER CLUB PEN AND HAMMER CLUB PEN AND HAMMER CLUB PEN AND HAMMER CLUB PETERS WORLD (CCEMUNIST PARTY PAPER, SAN PEOPLE'S WORLD (CCEMUNIST PARTY PAPER, SAN PETERIN, NAT PETERIN, NAT PETERIN, NAT PETERIN, NAT PETERIN, NAT POST PACT PERIOD PICHEL, IRVING PICHEL, IRVING PICHEL, IRVING PISCATOR, IRWIN PISCATOR, IRWIN PISCATOR, IRWIN PITTMAN, JOHN POMERANCE, WILLIAM POMERANCE, WILLIAM POMERANCE, WILLIAM POMERANCE, WILLIAM POMERANCE, WILLIAM POTER, FRANK POTNIER, REISON PRIVAL, IRSON PRIVAL, GENN PRIVAL, GENN PRIVAL, LUCIEN PRIVAL, LUCIEN PRIVAL, JOHA PUBLICATIONS PUBLICATIONS POPPERS WORLD PROGRAMS OF PEOPLES WORLD PRAINER, LOUISE PROGRAMS OF PEOPLES WORLD PROGRAM		PELTON, JOHN C.					٠					80	
PETERS, PAUL PEN AND HAMMER CIUB PEN AND HAMMER CIUB PEOPLES FRONT FRANCISCO, CALIFORNIA) PEOPLE'S WORLD (CCAMUNIST PARTY PAPER, SAN FRANCISCO, CALIFORNIA) PERRIN, NAT PERRIN, NAT PERRIND PERRIN, NAT PERRIND PERRIN		PENDLETON, FRAN	WK B.				•		•			83	
PETERS, PAUL PEN AND HAMMER CIUB PEN AND HAMMER CIUB PEOPLES FRONT FRANCISCO, CALIFORNIA) PEOPLE'S WORLD (CCAMUNIST PARTY PAPER, SAN FRANCISCO, CALIFORNIA) PERRIN, NAT PERRIN, NAT PERRIND PERRIN, NAT PERRIND PERRIN		PETERS, HANS					1		•			170	
PEN AND HARAGER CIUB	-	PETERS, PAUL .					•	• •	•			101,	102, 155
PEDPLE'S WORLD (CCMMUNIST PARTY PAPER, SAN FRANCISCO, CALIFORNIA)  PERRIN, NAT FRANCISCO, CALIFORNIA)  PERRIN, NAT 63 POST PACT PERIOD 162 PICHEL, IRVING 69, 78, 114, 119, 145, 148 PIDGEON, LIOYD 77 PISCATOR, INVIN 99 PITTMAN, JOHN 99 PITTMAN, JOHN 99 PITTS, REHECCA 153 PIVERT, MARCAU 14,7 POMERANCE, WILLIAM 47, 50, 54 THE POPULAR FRONT 124, 175, 177 FORTER, FRANK 63 POYNTER, NEISON 165 PRATT, FLOYD 86 PRATT, FLOYD 86 PRATT, GLENN 78 PRIVAL, LENN 78 PRIVAL, LUCTEN 78, 116 PRIVAL, ZORA 9 PUBLICATIONS 171  QUILL, MICHAEL 134 QUIN, MICHAEL 134 QUIN, MICHAEL 120 RADIO PROGRAMS OF PEOPLES WORLD 120 RADIO WRITERS GUILD 160, 169 RANNER, LOUISE 78 RAMSER, LOUISE 78 RAMSER, GEORGE 170		PEN AND HAMMER	CIUB						•			7,	29
PEDPLE'S WORLD (CCAMUNIST PARTY PAPER, SAN FRANCISCO, CALIFORNIA) 29, 116  PERRIN, NAT		PEOPLES FRONT .							•				
FRANCISCO, CALIFORNIA) 29, 116  PERRIN, NAT 63  POST PACT PERIOD 162  PICHEL, IRVING 69, 78, 114, 119, 145, 148  PIDGEON, LLOYD 77  PISCATOR, IRWIN 99  PITTMAN, JOHN 29  PITTMAN, JOHN 29  PITTS, REBECCA 153  PIVERT, MARCAU 147, 50, 54  THE POPULAR FRONT 32, 71, 91, 112, 116, 124, 175, 177  FORTER, FRANK 63  FOYNTER, NELSON 165  FRATT, FLOYD 86  PRATT, GLENN 78  PRIVAL, LUCIEN 78  PRIVAL, LUCIEN 78, 116  PRIVAL, LUCIEN 78, 116  PRIVAL, JOHA 9  PUBLICATIONS 170  CUILL, MICHAEL 134  QUILL, MICHAEL 134  QUIN, MICHAEL 120  RADIO PHOGRAMS OF PEOPLES WORLD 120  RADIO WRITERS GUILD 164, 169  RAINER, LOUISE 78  RAMSEY, GEORGE 170		PEOPLE'S WORLD	(com	UNIS:	PAR'	ry P	APE	R, S	AN				
PERRIN, NAT												29,	116
POST PACT PERIOD PICHEL, IRVING 69, 78, 114, 119, 145, 148 PIDGEON, LICYD 77 PISCATOR, IRWIN 99 PITTMAN, JOHN 29 PITTS, REHECCA 153 PIVERT, MARCAU 147 POMERANCE, WILLIAM 47, 50, 54 THE POPULAR PRONT 32, 71, 91, 112, 116, 124, 175, 177 FORTER, FRANK 63 POYNTER, NELSON 165 FRATT, FLOYD 86 PRATT, GLENN 47, 50, 53, 60 PRIVAL, ERM 78 PRIVAL, LUCIEN 78 PRIVAL, LUCIEN 78 PRIVAL, ZORA 9 PUBLICATIONS 171  QUILL, MICHAEL 134 QUIN, MICHAEL 134 QUIN, MICHAEL 120 RADIO PROGRAMS OF PEOFLES WORLD RADIO WRITERS GUILD RADIO WRITERS GUILD 164, 169 RAINER, LOUISE 78 RAMSEY, GRORGE 170													
PICHEL, IRVING    148   PIDGEON, LLOYD   77   PISCATOR, IRWIN   99   PITTMAN, JOHN   29   PITTS, REEECCA   153   PIVERT, MARCAU   147   FOMERANCE, WILLIAM   47, 50, 54   THE POPULAR PRONT   32, 71, 91, 112, 116, 124, 175, 177   PORTER, FRANK   63   POYNTER, NELSON   165   FRATT, FLOYD   86   PRATT, GLENN   47, 50, 53, 60   PRIVAL, EEM   78   PRIVAL, LUCIEN   78, 116   PRIVAL, LUCIEN   78, 116   PRIVAL, ZORA   9   PUBLICATIONS   171    QUILL, MICHAEL   134   QUIN, MICHAEL   134   QUIN, MICHAEL   120   RADIO PROGRAMS OF PEOPLES WORLD   120   RADIO PROGRAMS OF PE		POST PACT PERIO	D .				٠					162	
PIDGEON, LIGYD 77 PISCATOR, IRWIN 99 PITTMAN, JOHN 29 PITTMAN, JOHN 29 PITTS, RESECCA 153 PIVERT, MARCAU 147, 50, 54 THE POPULAR FRONT 32, 71, 91, 112, 116, 124, 175, 177 FORTER, FRANK 63 POYNTER, NELSON 165 FRATT, FLOYD 86 PRATT, GLENN 47, 50, 53, 60 PRIVAL, LUCIEN 78, 116 PRIVAL, LUCIEN 78, 116 PRIVAL, ZORA 9 PUBLICATIONS 171  QUILL, MICHAEL 134 QUIN, MICHAEL 134 QUIN, MICHAEL 134 RADIO PROGRAMS OF PEOPLES WORLD 120 RADIO WRITTERS GUILD 164, 169 RAINER, LOUISE 78 RAMSET, GEORGE 78													78. 114. 119. 145.
PIDGEON, LLOYD PISCATOR, IRMIN PISCATOR, IRMI PISCATOR, IRMIN		<b>,</b>											,,,
PISCATOR, IRWIN PITTMAN, JOHN PISCATOR, RESECCA PIVER, MERCAU POMERANCE, WILLIAM THE POPULAR FRONT PORTER, FRANK POYNTER, FRANK POYNTER, NELSON PRATT, FLOYD PATT, GLENN PRATT, GLENN PRIVAL, ESS PRIVAL, LUCIEN PRIVAL, LUCIEN PRIVAL, LUCIEN PRIVAL, ZORA PUBLICATIONS PUBLICATIONS PROGRAMS OF PEOPLES WORLD RADIO PROGRAMS OF PEOPLES WORLD RADIO WRITTERS GUILD RADIO WRITTERS GUILD RADIO WRITTERS GUILD RADIO WRITTERS GUILD RAMSET, GRORGE PROGRAMS OF PEOPLES WORLD		PIDGEON, LICYD							_				
PITTMAN, JOHN PITTS, REHECCA PIVERT, MARCAU POMERANCE, WILLIAM THE POPULAR FRONT PORTER, FRANK FORTER, FRANK FOYNTER, NELSON POYNTER, NELSON PRIVAL, HEN PRIVAL, HEN PRIVAL, LUCIEN PRIVAL, JORA PUBLICATIONS PUBLICATIONS PROPER  RADIO PROGRAMS OF PEOPLES WORLD RADIO WRITERS GUILD RADIO RAINER, LOUISE RAMSEY, GEORGE 170													
PITTS, REHECCA PIVERT, MARCAU PIVERT, MARCAU POMERANCE, WILLIAM POMERANCE, WILLIAM THE POPULAR FRONT PORTER, FRANK FORTER, FRANK FORTER, FRANK FORTER, NELSON FRATT, FLOYD FRATT, FLOYD FRATT, GLENN FRATT, GLENN FRIVAL, BEW FRIVAL, LUCIEN FRIVAL, LUCIEN FRIVAL, ZORA PUBLICATIONS PUBLICATIONS PUBLICATIONS PROGRAMS OF PEOPLES WORLD RADIO PROGRAMS OF PEOPLES WORLD RADIO WRITERS GUILD RADIO WRITERS GUILD RADIO RAINER, LOUISE RAMSET, GEORGE 170													
PIVERT, MARCAU  POMERANCE, WILLIAM  THE POPULAR FRONT  ORTER, FRANK  POYNTER, NELSON  FRATT, FLOYD  PRATT, GLENN  PRIVAL, LUCIEN  PRIVAL, LUCIEN  PRIVAL, ZORA  QUILL, MICHAEL  QUIN, MICHAEL  QUIN, MICHAEL  RADIO PROGRAMS OF PEOPLES WORLD  RADIO WRITERS GUILD  RADIO WRITERS GUILD  RADIO PROGRAMS OF PEOPLES WORLD  RADIO WRITERS GUILD  RADIO PROGRAMS OF PEOPLES WORLD  RADIO WRITERS GUILD  RADIO PROGRAMS OF PEOPLES WORLD													
POMERANCE, WILLIAM THE POPULAR FRONT  124, 175, 177  PORTER, FRANK POYNTER, NELSON FRATT, FLOYD FRATT, GLENN PRIVAL, BEN PRIVAL, LUCIEN PRIVAL, LUCIEN PRIVAL, ZORA PUBLICATIONS  RADIO PROGRAMS OF PEOPLES WORLD RADIO WRITERS GUILD RADIO WRITERS GUILD RAINER, LOUISE RAMSEY, GEORGE  170  120  RAMSEY, GEORGE 170													
THE POPULAR FRONT  32, 71, 91, 112, 116, 124, 175, 177  PORTER, FRANK  63  POYNTER, NELSON  165  FRATT, FLOYD  86  PRATT, GLENN  47, 50, 53, 60  PRIVAL, BEN  78  PRIVAL, LUCIEN  78, 116  PRIVAL, ZORA  9  PUBLICATIONS  171  QUILL, MICHAEL  QUIN, MICHAEL  4, 5, 10, 39, 16  RADIO PROGRAMS OF PEOPLES WORLD  RADIO WRITERS GUILD  RAINER, LOUISE  RAMSET, GEORGE  170													50 . 54
PORTER, FRANK 63 POYNTER, NELSON 165 PRATT, FLOYD 86 PRATT, GLENN 47, 50, 53, 60 PRIVAL, EEU 78 PRIVAL, LUCIEN 78, 116 PRIVAL, ZORA 9 PUBLICATIONS 171  QUILL, MICHAEL 134 QUIN, MICHAEL 4, 5, 10, 39, 16  RADIO PROGRAMS OF PEOPLES WORLD 120 RADIO WRITERS GUILD 164, 169 RAINER, LOUISE 78 RAMSET, GEORGE 78													
PORTER, FRANK 63 POYNTER, NELSON 165 PRATT, FLOYD 86 PRATT, GLENN 47, 50, 53, 60 PRIVAL, BEN 78 PRIVAL, LUCIEN 78, 116 PRIVAL, ZORA 9 PUBLICATIONS 171  QUILL, MICHAEL 134 QUIN, MICHAEL 4, 5, 10, 39, 16  RADIO PROGRAMS OF PEOPLES WORLD 120 RADIO WRITERS GUILD 164, 169 RAINER, LOUISE 78 RAMSEY, GEORGE 170		1122 101 02565 114				• •	•	• •	•	• •			
FOYNTER, NELSON  FRATT, FLOYD  RATT, GLENN  FRATT, GLENN  FRIVAL, EEN  FRIVAL, LUCIEN  FRIVAL, LUCIEN  FUBLICATIONS  QUILL, MICHAEL  QUIN, MICHAEL  RADIO PROGRAMS OF PEOPLES WORLD  RADIO WRITERS GUILD  RADIO WRITERS GUILD  RAMSEY, GEORGE  164, 169  RAMSEY, GEORGE  170		PORTER. FRANK											±17, ±11
PRATT, FLOYD PRATT, CHENN PRATT, CHENN PRIVAL, EEN PRIVAL, LUCIEN PRIVAL, ZORA PUBLICATIONS PUBLICATIONS PUBLICATIONS PROGRAMS OF PEOPLES WORLD RADIO PROGRAMS OF PEOPLES WORLD RADIO WRITERS GUILD RAINER, LOUISE RAMSEY, GEORGE PROGRAMS PR		POYNTER NETSON	ŭ .				•		•			165	
PRATT, GLENN 47, 50, 53, 60 PRIVAL, EEN 78 PRIVAL, LUCIEN 78, 116 PRIVAL, ZORA 9 FUBLICATIONS 171  QUILL, MICHAEL 134 QUIN, MICHAEL 4, 5, 10, 39, 16  RADIO PROGRAMS OF PEOFLES WORLD 120 RADIO WRITERS GUILD 164, 169 RAINER, LOUISE 78 RAMSEY, GEORGE 170		PRATT FIOTO					•					86	
PRIVAL, EEM 78 PRIVAL, LUCIEN 78, 116 PRIVAL, ZORA 9 PUBLICATIONS 171  QUILL, MICHAEL 134 QUIN, MICHAEL 4, 5, 10, 39, 16  RADIO PROGRAMS OF PEOPLES WORLD 120 RADIO WRITERS GUILD 164, 169 RAINER, LOUISE 78 RAMSEY, GEORGE 170		PRATT. CLENN					•	• •	•			1.7	50. 53. 60
PRIVAL, LUCIEN 78, 116 PRIVAL, ZORA 9 PUBLICATIONS 171  QUILL, MICHAEL 134 QUIN, MICHAEL 4, 5, 10, 39, 16  RADIO PROGRAMS OF PEOPLES WORLD 120 RADIO WRITERS GUILD 164, 169 RAINER, LOUISE 78 RAMSEY, GEORGE 170		PRTVAT. REM		•		• •	•	• •	•			78	)c, ) <b>),</b> cc
PRIVAL, ZORA PUBLICATIONS  171  QUILL, MICHAEL  QUIN, MICHAEL  134 QUIN, MICHAEL  4, 5, 10, 39, 16  RADIO PROGRAMS OF PEOPLES WORLD RADIO WRITERS GUILD  164, 169 RAINER, LOUISE  78 RAMSEY, GEORGE  170		PRIVAL. LUCTEN					•		•		•	78	116
PUBLICATIONS  171  QUILL, MICHAEL  134  QUIN, MICHAEL  4, 5, 10, 39, 16  RADIO PROGRAMS OF PEOPLES WORLD  RADIO WRITERS GUILD  164, 169  RAINER, LOUISE  78  RAMSEY, GEORGE  170		PRIVAL ZONA				• •	•		•	•	• •	,0,	110
QUILL, MICHAEL 134 QUIN, MICHAEL 4, 5, 10, 39, 16  RADIO PHOGRAMS OF PEOPLES WORLD 120 RADIO WRITERS GUILD 164, 169 RAINER, LOUISE 78 RAMSEY, GEORGE 170		PUBLICATIONS		•		•	•	• •	•	• •	• •	177	
QUILL, MICHAEL		TODALLON	• • •	• •	• • •	• •	_	• •	•	• •	• •	-/-	
QUILL, MICHAEL													
RADIO PROGRAMS OF PEOPLES WORLD										•			
RADIO PROGRAMS OF PEOPLES WORLD		OUTLE MECHANICE.										131	
RADIO PHOGRAMS OF PEOPLES WORLD													s 10 20 16
RADIO WRITERS GUILD		Anna' arouger	• • •	• •	• • •	• •	•	• •	٠	• •	• •	4,	7, 10, 77, 16
RADIO WRITERS GUILD													
RADIO WRITERS GUILD													
RADIO WRITERS GUILD		PARTO PROCEDANO		אל זע רה	יבורושט צ	rn						720	
RAINER, LOUISE								• •	•	• •	• •		140
RAMSEY, GEORGE								• •	•	• •	• •	_	104
											• •		ر گفتید
RAFRADIAVIN, DELII										• •	• •	-	1/2
		narnamioun, BE		• •	• • •	• •	•	• •	•	• •	• •	52,	

					~						er e
	RATNER, IRA	_					_		_	123.	127
	RAUTENSTRAUCH, PROFESSOR WALTER	Ĭ	•					•	-	179	
	RAYMOND, JOHN	•	•	•	•	•	•	•	•	170	
	REBEL PLAYERS	•	•	• '	•	•	•	•	•	-00	
	RED FRONT										
	RED SQUARE	•	•	•	• •	•	•	•	•	100	103
	REDFIELD, GEORGE	•	•	• •	•	•	٠	•	•	100,	101
	REED, BOB	•	•	•	•	•	•	•	•	37	
	REGAL, FRANK	•	•	•	• •	•	•	•	•	ΣŢ	
	REID, JACK	• .	•	•	• •	•	•	٠	٠	53	+ #
~-	REIGELMAN, HAROLD		•	•		•	•	•	•	144	
	HEINHARDT, BETTY	•	•	•		•	•	٠	٠	63	
	REIS, IRVING		•	•		•	•	٠	•	125,	128, 158, 163, 165
	RELIEF WORKERS PROTECTION UNION					•				11`	
1	RESCUE SHIP MISSION										70. 144
	REVOLUTIONARY THEATRE							_	•	99	,
	REXROTH, KENNETH										
	RICE, EIMER	•	•	•		•	•	•	•	156	
	RICE, ROY H.	٠	•	•	• •	•	•	•	•	22	
1	DICEN CODON	•	•	•	• •	•	•	•	•	120	
1	RIGBY, GORDON	•	•	•	• •	•	٠	•	•	100	
ŀ	RILEY, ROBERT	•	•	•	• •	•	•	•	٠	100	3/0 3/5
*	RINALDO, FRED	•	•	•	• •	•	•	•	•	728,	103, 103
	RISDON, ELIZABETH	•	•	•	• •	•	•	•	•	77	
	RISKIN, ROBERT	•	•	•	• •	•	•	•	•	62	
	RIVERA, ROSENDA	•	•	•		•	•	•	•	133	
	RIVERS, JOERNEY	•	•	•			•	٠	•	151	
	RIVERS, W. L	•	•	•		•		•	•	66,	125, 158, 163, 165,
	•									168	
	ROBERTS, MARGUERITE									63	•
	ROBERTS, CASEY									170	
	ROBBIN, ED										120
	ROBINSON, EDWARD G										
	ROBINSON, MRS. EDWARD G										
	ROBINSON, REID	•	•	•			•	•	•	132	
	ROBISON, PAUL	•	•	•	• •	•	•	•	•	70	101 102
	ו לומגשלון ואטבייטורו ווישטורים באיניטונים ווישטורים באינים אינים באינים	•	•	•	• •	•	•	•	•	10,	101, 101
	ROBERTSON, HOWARD J ROCKEFELLER FOUNDATION	•.	_•	•	• •	•	•	•	•	47	
	RUCKET FALLER FOUNDATION	•	•	•	• •	•	•	•	•	/ <u>T</u>	
	RODDY, RALPH	•	•	•	• •	•	•	•	•	58	
	ROGERS, HOWARD	•	•	•	• •	•	•	•	•	62	
	ROGERS, STANLEY	•	•	•	•	•	•	•	•	27	
	ROGERS, WILL JR.										113, 172
	ROHRBACH, H. C. JR	•	•	٠	• (		•	•	•	88	
	ROLAND, NORMA	•	•	•			•	•	À	101	•
	ROMEREG, SIGNUMED	•	•	•			•	•		114	
	ROOT, MRS. LYNN										TOTAL DESCRIPTION OF THE PARTY
	BOOT, WELLS										MALL IN MANAGEMENT
		•	-	_	•	•	_	•	•		

O

( , ,

310

3,

STATE OF VIAI

								ACOUNT SERVING
	ROSE, HOWARD						. 133	-
	ROSE, DONALD						. 123,	127
	ROSENOFF, DR. AARON				•		. 146	
	ROSS, CHARLES W		•		•		. 41	
	ROSS, LAWRENCE (ROSENFELD)						. 25.	33, 77
	RUIZ, PEPE						. 54.	167, 170
	ROSSEN, ROBERT						60	66, 115, 149, 151,
								163, 165
٠	RUGGIES, WESLEY						67	
	RUBEN, J. WALTER				•		. 125.	128
	RUCKEYSER, MURIEL						101	
	RUSKEY, ELIZABETH						. 101	
	RUSHING, GUY				-		. 82	
	RUSSIAN ANNIVERSARY CELEBRATION						. 6A	
	RUSSIAN REVOLUTION - 1917	•			•		. 98	
	RUSSIAN WAR RELIEF							76
داد	MUTHVEN, MADELINE	•					66.	143
- 1	RYAN, PAUL (MICHAEL QUIN)				•		L	10
	MINI, I ROLL (MICHINEM QUIN)	• •	•	• •	•	•	• •,	
,	SACKHEIM, GENE		• •		•		. 128,	130
	SACKHEIM, JEROME	• •	•	• •	•	• •	66	12 (
	SACKHEIM, JEPRY	• •	•	• •	•	• •	. 00	
	SACKSON, MILTON	• •	•	• •	•	• •	106	
	SALIORS OF CATTARO	• •	•	• •	•	• •	101	
	SALEMSON, HOWARD							163 171
	SALT, WALDO	• •	•	• •	•	• •	63	65. 158 163
	SAMPSON, L. D.	• •	• •	• •	•	• •	96	0), 1)0, 10)
	SAMSON, P. M.							
	SANDRICH, MARK	•	•	• •	•	• •	. L)O	
	SASULY, E							
	SAUNDERS, ALEX	• •	• •	• •	•	• •	1.7	
	CAIRMINDS NAT		• •	• •	•	• •	101	
•	SAUNDERS, NAT	• 1			•	• •	75	
	SCHNETDER, BERNO	• •		• •	•		າດ່	102
	SCHNEIDER, ISADORE	• •			•	• •	155	
	SCHULBERG, BUD WILSON	•		•	•	• •	158	163
	SCHWARTZ, ARTHUR	•		• •	•	• •	166	10)
	SCHWARTZ, JERRY	•	• •	• •	•	• •	158	163
	SOOTT, ALLEN	•	• •	• •	•	• •	60	63. 65. 158. 163. 165
	SCREEN ACTORS GUILD	•	• •	• •	•		76	0,, 0,, 1,0, 10,, 10,
	SCREEN CARTOONIST GUILD				•	• •	1.6	53, 58, 59, 61, 164,
	CONTROL DELLOS DEPARADOS AVERTO						168,	$2/\sqrt{2}$
	SCREEN DIRECTORS GUILD	-			•		59	66, 67, 68, 70, 168.
	COURSE DIFFERENCE COILD	•	- •	• •	•	• •	169,	00, 01, 00, 10,,
							/,	- The state of the

COLUMN TO THE

	SCREEN	OFFICE	EMPLOY	EES	CUILL	) .	•	•		•	•			•				59,	61,	
	SCREEN	PUBLIC	TSTS GU	птр											168,	73.	164.	168	3.	
															169		_		-	
	SCREEN SCREEN	READER	s cuild	•	• •		•	٠,	•	•	•	• •	• •	•	58,	74,	164,	, 169	)	
	SCREEN	SET DE	SIGNERS	GUI	ID .	• •	•	•	• •	•	•	• •	• •	•	46,	58,	59,	61,	168,	
	SCREEN	MO TWED	o MITT	1											169	67	63	61.	73	_
٠ _	-ЭСБ <del>и</del> ВИ	WILLIER	3 (0)112	•	• •	•	•	•	• •	•	•	•	• •	•	74,	140	. 16 <i>i</i>	. 1 <i>6</i>	ور ہ 8.	
			*												169		,	,,	,	
	SCRIPT	CLERKS	GUILD				•	•		•	•			•	88					
		, FRANK														124,	, 127	/ <b>,</b> 13	30	
		EDWIN																		
		FRONT																		
_	SELTER	PERIOD														60				
•		ER, LES																		
		VICTOR																		
		H WORLD														92,	176			
	SHANE,	MAXWEL	L	• •			•	•		•	•				123,					
		o, VICT																		
		WILLIA																		
		, JUDGE														100	7 5 6	۷		
		irwin . George														TOA:	, ±20	,		
		GEORGE ELD, T.																		
		R, WILL																		
		OD, JOH																		
V	SHIBLE	Y, GEOR	Œ.				•	•		•	•				86					
		CAMERO																		
	SHORE,	AIOIV	BROTHER	ස .	• •	• •	•	•	• •	•	•	•	• •	•						
	CHURCH T	n, herm	- A NV												120,	150	, <u>1</u> 25	5, LC	53	
																		, 1	₩,	
,	STONEY	, SYLVI	<b>.</b>				_			_	_				120.	144				
	SIFTON	CLARA		•	• •	• •		•		•	•		•		101.	155				
	SIFTON	PAUL						•		٠	•	•			101,	155				
		ICANCE					•	•		•	•	•			180					
	SILVER	SHIRTS				• •	•	•	• •	•	•	•	•	•	121					
	SILVER	, CONRA	D	• •	• •		•	٠	• •	•	•	•			101					
		LEON			• •									•	86 74					
	STUTION,	WILLIA FF, J.	ж п	• •	• •	• •	•	•	• •	٠	•	•	• •	•	76 15,	17				
		TON, ED													155	-1				$\Gamma_{\lambda}$
		LAL .													49	,			$\mathcal{L}$	4
		IR, UPT													Ĺ,	۶, :	22, 2	27,	1562	
		-													,•	•	-	•		

1)

-

SIXTH PERIOD	175, 176
SKLAR, GEORGE	66, 101, 102, 107,
SHEEHAN, VINCENT	108, 155
SHEEHAN, VINCENT	180
SIVERLING, J. O.	127
SIVERLING, J. O	5, 18, 66, 156, 158,
	163
SMEDIEY, AGNES	
SMITH, ART	79 105
SAITH, AUGUSTUS	
SMITH, BETTY	
SMITH, GEORGE H	
SMITH, HAROLD	81, 142
SOCIETY OF MOTION PICTURE ART DIRECTORS	
SOCIETY OF MOTION PICTURE FILM EDITORS	
SOCIETY OF MOTION PICTURE INTERIOR DECORATORS	
SONDERGAARD, GALE	78, 104, 117, 118, 125
	146
SONG WRITERS PROTECTIVE ASSOCIATION	169
SORRELL, HERBERT K	28. 36. 44. 45. 46. 49.
,	52, 53, 54, 57, 58, 82,
	84, 85, 127, 141, 145,
	171
SOUND TECHNICIANS	
SOVIET POWER	
SPANISH CHILDREN RELIEF FUND	
SPANISH REFUCEE RELIEF COMMITTEE	
SPANISH SHIP MISSION	
SPERRY, VERNE	
SPEWACK, SAM	108
SPITZER, MARIAN	
	148, 151, 165
SPIWAK, JOHN L	154
STACHEL, JACK	37
STACHEL, JACK	.17
STANDER, LIONEL	19, 35, 78, 105, 109
STANDER, LIONEL	75
STANLEY, JACK	166
STAPP, JOHN	132
STERBINS, ROBERT	101
STECK, ROBERT	101
STEFFENS, LINCOLN	
STEIN, DORRIS	170 ~
STEIN, LOUIS R.	
STEIN, JULES	
STEINECK COMMITTEE	T10 ~ (V)
STEINERCK, JOHN	49' 2, 7±, ±20
STERN, JIM	TUL

:

.

<del>---</del>

47, 55 86

68, 69

-	STEVENS	i. Œ	ORCE																•	68,	6 <del>9</del>			
	STEVENS	, ON	STOW				•		_	_		_		•	_					20				
1	CALCALLENCE STRAFFIC	NO.	DIAM	•	• •		•	•	•	•	•	•	•	•	•	-		-	_	101				
J	STEVENS STEVENS	, NO	LINIAL .	· ·	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	101				
ጥ	(STEATING	WN,	PHILL	LF ~~	• • • •		•	٠	•	•	•	•	•	•	•	•	•	•	•	1.	63	66	10%	109
<	STEWART	טע ני	MALL	UG	שע		٠	•	•	÷	•	•	•	•	•	•	•	•	•	113,	117	119	12	2 - 1 2 - 1
																				117,	122	124	عد ود 11	<b>~,</b>
1	•																			L)⊥,	T));	12	, 14	7, 1
																				148,	T22	, <u>1</u> 20	3, 16	∠, ⊥
																					173,	, T7/	4, 18	U
-	STEWAR!	г, и	XMEL	L S	•		•		•	•	٠	•	•	•	٠	•	•	•	٠	180				
	STONE.	HARE	· Y	•	•				•	•	•	٠	٠	•	٠	•	•	•	•	86				
	STRAND	PAU	TL.	•			•	•		•	•	•	•	•	•	•	٠	•	٠	179				
~	STRANG	GEF	CLAS						•	•	•	•	•	•	•	•	•	•	•	156				
	STRAKS	ERG.	LEE							٠	•	•	٠	•	٠	•	•		•	101				
_	STRONG	JOI	IN .							•			•	•			•	•	•	8 <b>6</b>				
۰	STUDIO	CARI	ENTE	RS									•				•		•	79,	37,	169		
_	STUDIO	GRIE	S 80	•			-						•		•	•	•	•	•	83				
مد	STUDIO	TARC	RERS		-								•	٠		•		•	•	169				
	STUDIO	TAPO	REES	ΔN	n)	דיויו	T.T	ΨŢ	WK	ORI	KEE	ZS								39.	169			
_	STUDIO	TAR	TRATE!	PY	<u>''</u>	PKI	<u> </u>		-					_						79.	78			
_	STUDIO	MACE	STRIE	TQ	11.	25		•	•		•				_		•			46.	56			
7	STUDIO	MITCO	א ז זיעי א ז זיעי	MEC	7112	יא	ФŢ	∩Y1	e ie	5	•	•	Ĭ	•				-		169	, -			
-	-STUDIO	DATI	THE DC	41	, 00 . l.	-	~ _	OI.		•	•	Ī	•	•	•	•	-	•	Ĭ	1.3.	46.	50.	168	
_	STUDIO	DTAG	. WESTER	ייט ייספי	++	• •	•	•	•	•	•	•	•	•	•	•	•	•	•	70	86	,-,		
	STUDIO	LTW	LOUIT	20 21 I	e.	. ·	•	•	•	•	•	•	•	•	•	•	•	•	•	30	00			
~	STUDIO	LUD.	コピピエエ	רעות. דעות	D I	) ·	•	•	•	•	•	•	•	•	•	•	•	•	•	30	92			
	STUDIO	SET	التلك	TIL	LUI	A.W	•	•	•	•	٠	•	•	•	٠	•	•	•	•	773	0.5			
	STUDIO	TEA.	STER	3	٠,	• •	•	•	•	•	•	•	•	•	•	•	•	•	٠	20	6) 5 <b>0</b>	70	93	
	STUDIO	TEC	TNTCT	AN	j G	UΠ	<u> </u>	٠	•	•	•	•	•	•	•	•	•	•	•	77,	70,	10,	OT.	
	STUDIO	TRAI	NS POR	(AT)	(10	N	NO.	ΚG	Ю	•	•	•	٠	•	•	•	•	•	•	703				
	STUDIO	UTI	LITY	EM	PLO	YM	23	•	•	•	•	٠	٠	•	•	•	•	•	•	793		10	^	
	STUART SUGAR, SULLIV	, CU	ORIA	•	•	•		•	•	<b>~</b>	•	٠	•	•	•	•	•	•	٠	щ7,	מנוג	عد ,	U	
	SUGAR,	MAU	RICE	•	•	•		•	•	7	•	•	٠	•	•	•	•	•	•	32				
	SULLIV	AN,	GLEND	)A		•		•	•	•	•	ė	•	•	•	•	•	•	•	157				
	SUMMAR	Y OF	COMM	(UN)	LS1	. A	CTI	.VI	TI	23	•	•	•	•	•	•	•	•	•	174				
	SUMMAR	Y, G	ENER.	L		•			•	•	•	•	•	•	•	•	•	•	٠	89				
	SUTHER	LÁND	, EDV	IARI	0	•		•	•	•	•	•	٠	٠.	•	•	•	•	•	67,	69			
			-																					

STEPNARD, JOSEPH . . STERNBERG, HARRY

> TAGGARD, GENEVIEVE . . TALBOT, FRANK . . . . 86 33 TASHJIAN, DR. V.A.K. . . . . 5, 66 TAUROG, NORMAN

CONFIDENTIVE

5-7-8

그
TASKAR, ROBERT TAYLOR, TED 5, 66
THATCHER, MOLLY DAY 73 TECHNICOLOR CORPORATION 101 CONFIDENTIAL
THATCHER, MOLLY DAY TECHNICOLOR CORPORATION THEL. CHARLES 56
TRET. CHADTEC 56
TECEPORAL TOTAL
TOTAL
TEEL, CHARLES  TEGROEN, JOHN  TEDDY, JACK  TENNEY, JACK - INVESTIGATION COMMITTEE  80, 84
TENNEY, JACK - INVESTIGATION COMMITTEE 80, 84 TERRILL, KATHERINE 33, 42, 49, 172
TERRITI, KATHERINE
TERRILL, KATHERINE "THE WAVE"  THEATRE OF ACTION  TO NOT THE WAVE  132  THEATRE OF ACTION
THEATRE OF ACTION 14, 15 THEATRE ARTS COMMITTER 99
THEATRE ARTS COMMITTEE 99 THEATRE COLLECTIVE 177
THEATRE COMMITTEE FOR DEFENSE OF SPANISH REPUBLIC 71
THEATRE CROUPS TOR DEFENDE OF SPANISH REPUBLIC 71
THE WORKERS THE AFOR (Danie)
THEATHE GROUPS THE WORKERS THEATRE (Paper) "THEY CAN'T GET YOU DOWN!"  100
Wicken
TROUPSON ITEMPORY
AND THE SALE OF TH
THORPSON, MEY, JOHN B.
THOMPSON, KENNETH
THOMPSON, LINDSAY . 166 THOMPSON, HEV JOHN B . 170 THOMPSON, KENNETH . 132 THIRD PERIOD . 76 "THUNDER OVER MEXICO" . 174
"THUNDER OVER MEXICO" "TILL THE DAY I DIE"
"TILL THE DAY I DIE"  TIMBERS, REBECCA  14, 15  21, 107
TIMBERS, REBECCA THOMAS, LESLIE TONE, FRANCHOT TOOTHAKER, REV. FRANK M.  21, 107 180 55, 170 77, 78, 143
THOMAS, LESLIE
TONE, FRANCHOT 55, 170
TOOTHAKER, REV. FRANK M. 77, 78, 143
TOOTHAKER, REV. FRANK M
TOUHY, JOSEPH 148
TRACHTENBERG ALEVANDED
TOREERG, FREDERICK TOUHY, JOSEPH TRACHTENBERG, ALEXANDER TRADE UNION UNITY LEAGUE TRAUBE, SHEPPARD TRANSMISSION BELT TRETYAKOV, SERGI
TRAILER SUPPLAND
TRANSMISSION 138. 1/2
TRETVAKOU CEDOZ
TRETYAKOV, SERGI TRIVERS, BARRY TRIVERS, PAUL TROTSKY, LEON 181 99 165 138, 165
TOTUEDO DAM
TRIVIAN, PAUL
TROTSKY, LEON 138, 165 TROWBRIDGE, CHARLES 64,
TROWBRIDGE, CHARLES 64, TRUMBO, DALTON 77
TRUMBO, DALTON
TERROLLEN 159, 125, 125, 133,
TURCHINSKY, JOSEPH 158, 163, 165
TURCHINSKY, JOSEPH TUTTLE, FRANK  158, 163, 165  11, 12  20, 61, 67, 70, 104,
20, 61, 67, 70, 104
109, 120, 122, 124, 126,
131, 133, 145, 148, 164,
TUTTLE, TITANIA
TUTTLE, TITANIA
- · · · · · · · · · · · · · · · · · · ·

	UNCER, UNIT MA UNITED	NAGERS CITIZE FRONT FRONT REFUGE RUSSIA STUDEN STUDIC S PANIS	GUIL NS FO CONFE - POP E COM N WAR TS LE H REI	D R VIC RENCE ULAR MITTE RELI AGUE INICIA	TORN FROM EE OF 1	CC LINS IT HOLL	Y T	TTT	CIS:			•	•	•	88 48, 10 91 66 60 11 39, 137,	40, 149	41, 8	36, 92	2	•
	VAN KIE "VARIE" VICKET, VICTORI VIDOR, VINTON, VOKS" VORHAM VULTER	ROY ? ROY ? ROY ? ROY ? ROY ? EVELY	DRIVE				•	• • • • • • • • • • • • • • • • • • • •	•	•		•	•	•	58, 80 60 20, 132 166 116		104,	108		
	WAGENKI "WALTII WALLACI WEATHER WEATHER WESTER WESTER WESTER WESTER	E, RICE ES, THE NPOWER MPHONY D. T. RWAI, HAC MARIE N, WILL NO OBSOIN N WORKE N WRITT	LEFTY (SI	IKE) ISSION			• • • • • • • • • • • • • • • • • • • •						• • • • • • • • • • • • • • • • • • • •	•	21, 83, 170 169 16, 55, 47, 133, 74, 38, 156, 66, 121, 3,	51, 49, 5,	141, 68 57 55,	156 103	168,	· \
ar a	WEXLEY	, CHANI	DIER		• •			• •	•	•	•	• •	•	•	12			. 130	Hess	11

(

	0 0 5 7 T 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
	COMP
WHIPPER, IEICH	
WHITAKER, ROBERT	
WHITE, IRVING	
TRETTOTO TO AMERICAN AND A A A A A A A A A A A A A A A A A	
WITTENER WILLIAM A	
WITH THE HIGH	
STITIANS ATREET PHYS	
	51
WINTER, CHIA WAY	, 66, 155, 156,
MINIER, MILE MAI	
WIISHIRE ERELL CLUB	
WILSON, HAROLD F	
WIISON, HAROLD F.	
WISE, JAMES WATERMAN	08
WOLF, FREDERICK	
WOLFSON, VICTOR	
THE COLOR OF THE PROPERTY OF T	ø
THAT DUTTALLY C	•
THOOTO GAV	
WONDERSTIANCE	
WODERS DANCE LEAGUE	_
THE PROPERTY AND ROTO INAGING	.5
WORKERS INTERNATIONAL RELIEF	1, 12
NORKERS THEATRE	
WRIGHT, RICHARD	
WRITERS SCHOOL	
WYMAN, JANE	
WIMAN, JANE	
·	
170	
YBARRA, ALFRED C	
YAKHONTOFF, VICTOR A	
* TANDANDED MODIC	
"YANKS ARE NOT COMING"	in ng an 😂 .
TO THE COMMITTEE TRACTICE	LL, 27, 30
TO STATE OF MAYTHE	
YOUTH COMMISSION OF LOTION PICTURE DEMOCRATIC	•
COMMITTEE	
YOUNG, MELVIN G	
YOUNG PIONEERS	
TOO HO I TOURISM A A A A A A A A A A A A A A A A A A A	
CHANGE TACK	. <b>√</b> .
ZANUAR, UACK	C STATE OF S
ZURAS, DIM MINDIS CONTENTS	113. 11618
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#### ENCLOSURES FOR THE BUREAU:

EXHIBIT NO. I

Photostatic copy of portion of the proceedings of the I.A.T.S.E. convention at Louisville, Kentucky, June 3 to 6, 1940 - Pages 1 to 12 inclusive.

#### EXHIBIT NO. II

Photostatic copy of a portion of the proceedings of the I.A.T.S.E. convention at Cleveland, Ohio, June 6 to 9, 1938 - Pages 1 to 10, inclusive.

#### EXHIBIT NO. III

Page 1 is photographic copy of Page 31 of the May, 1941 issue of "The Clipper", which is headed "In Defense of Culture" and is a call of the League of American Writers to the "American Writers Congress", June 6 to 8, 1941 at New York City.

Page 2 is a photographic copy of Page 3 of the Amgust, 1941 issue of "The Clipper", which is headed "A Communication to All Writers From The League of American Writers."

- PENDING -

CANFIBERLIAL

#### UNDEVELOPED LEAD

#### THE LOS ANGELES FIELD DIVISION:

#### At Los Angeles, California

Will continue this investigation and will compile information showing the Communist Party connections of many of the most influential personages in the motion picture business in Hollywood. This compilation of information will set forth the numerous activities of such individuals in the Communist front organizations which indicate that the Communist Party line has been followed faithfully and argently. Attention will also be called to a large number of books, pamphlets, scenarios, plays, newsreels, speeches, letters and other material which indicate the enormous effort that has been made and is now being made by the Communist Party to get complete control of the motion picture business and use it for propaganda purposes.

- AMELINIA SERVICE

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## FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

**SERIAL:157x1** 

**PART: 2 OF 15** 



### FEDERAL BUREAU OF INVESTIGATION

#### Office Memorandum UNITED STATES GOVERNMENT

The Director

D. M. Ladd FROM :

COMMISS INFILITRATION OF THE (A) MOTION PICTURE INDUSTRY

INTERNAL SECURITY (C) (Running Memorandum)

DATE: Nay 27, 1947



There is submitted herewith the running memorandum concerning Communist infiltration of the motion victure industry which has been brought up to date as of May 24, 1947. The material discussed is divided into separate sections as follows:

I Communist Infiltration of Labor Groups

II Communist Infiltration of Intellectual Groups

III Communist Party Members in Hollywood

IV Communist Influence in Current Motion Pictures

V Soviet Activities in Hollywood

VI Communist Infiltration of RKO Studios

VII Investigation of Communist Activity in the Motion Picture Industr by the Committee on Un-American Activities, House of Repres

VIII Miscellaneous

The new material added to bring this running memorandum up to de be found in the following sections:

> Section I, page 71 Section II, pages 119 through 181 Section VII, pages 16 through 24 Section VIII, pages 2 through 9

Of the new material added, probably the most significent will be found in Section VII which portains to the activities of the Un-American Activities Committee during their recent visit to the movie colony in Hollywood at which time various representatives of the motion picture incustry appeared as witnesses. Also of interest is the interview had by the Los Angeles Office with screen. During this interview. offered her services as a source of information concerning Communist activities in Hollywood and explained her connections with Communist front groups as being due to her ouriosity and interest in fincing out about these various groups as well as the inuiviousls connected with them.

These activities are being closely followed and all new information received in this regard will be incorporated into the running memorandum once each quarter, in order that you may be currently advised with respect to this teasion.

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**51** JUL 24 1958

## FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: <u>100-138754</u>

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**PART: 3 OF 15** 



### FEDERAL BUREAU OF INVESTIGATION

COMMUNIST INFILTRATION

07

MOTION PICTURE INDUSTRY

(Up to date as of May 24, 1947)

Jarry R.

ENCLOSURE

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#### D. M. Ladd

COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY INTERNAL SECURITY (C) (Bunning Memorandum)

There is submitted herewith the running memorandum concerning Communist infiltration of the motion picture industry which has been brought up to date as of May 24, 1947. The material discussed is divided into separate sections as fellows:

- I Communist Infiltration of Labor Groups
- II Communist Infiltration of Intellectual Groups
- III Communist Party Members in Hollywood
- IV Communist Influence in Current Metion Pictures
- Y Soviet Activities in Hollywood
- VI Communist Infiltration of REO Studios
- VII Investigation of Communist Activity in the Motion Picture Industry
  by the Committee on Un-American Activities, House of Representatives
  VIII Miscellaneous

The new material added to bring this running memorandum up to date will be found in the following sections:

Section I, pages 71
Section II, pages 119 through 121
Section VII, pages 18 through 24
Section VIII, pages 2 through 9

Of the new material added, prebably the most significant will be found in Section VII which pertains to the activities of the Un-American Activities Committee during their recent visit to the movie colony in Hollywood at which time various representatives of the motion picture industry appeared as witnesses. Also of interest is the interview had by the Los Angeles Office with

During this interview offered services as a source of information concerning Communist activities in Hollywood and explained her connections with Communist front groups as being due to her surjoisty and interest in finding out about these various groups as well as the individuals connected with them.

These activities are being closely followed and all new information received in this regard will be incorporated into the running memorandum once each quarter, in order that you may be currently advised with respect to this relitation.

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#### COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY

#### INTICODUCTORY BACKGROUND

The majority of the information concerning Communist infiltration of the motion picture industry has been supplied by who is los Angeles Confidential Informant in this informant has been associated with the motion picture industry for many years. He is a member of several labor organizations which are active in the industry and is thoroughly familiar with the background of the labor organizations in that field. He was a member of the Communist Party for The informant is quite familiar with the Communist key figures in the Hollywood area and is able to obtain information concerning Communist activities in this industry.

This source has advised that prior to 1933 the Communist international with headquarters in Moscow, Russia, had not realized the possibilities of the motion picture as a propaganda medium. About this time the talking picture was perfected and the Soviet Union with its world-wide staff of propagandists seized the lead in adapting the motion picture for propaganda purposes throughout the world. Delegations of Russians came to Hollywood to study the American cinema.

In 1935 a "directive" was issued by the top structure of the Communist Party in the United States that there must be an intensive concentration on Hollywood and the motion picture industry. The directive stated that Communists must try to capture the labor unions, for if this could be done, they could exert much influence in the nature and type of pictures produced and thus help the Soviet cause. This directive also emphasized that at the same time work must be done among the cultural groups, writers, artists, actors, actresses, and others to enlist their assistance toward the Communist cause. The direct and indirect influence of the Communist Party of the United States on the motion picture industry in Hollywood and on all those subsidiary interests connected with that industry has been one of steady development over a period of the past ten years. During this time the motion picture industry has been considered by the Communist Party as the principal medium of propaganda for the Communist Party ideas. Consequently, the Communist Party concentrated on a program of penetration of the industry by its members. This concentration on Hollywood has been most intense.

It has been reported that as a part of the program to penetrate the motion picture industry, the Communist Party considered the importation of known Communists and persons subject to Communist influence as of great significance.

A large percentage of such individuals brought into Hollymood-from 1935 to 1944 and given employment are refugees who came from European countries following the rise of Nazism in Europe. They have been put in responsible

positions, mostly in the fields of writing and directing, and the majority of them are reported since arriving to have shown sympathy with the Communist and to associate with individuals who are known to be communists. As a result of this situation, it is reported that Hollywood is being Europeanized to a startling extent.

Since the entry of the United States into the war and the cooperation of the motion picture industry with governmental agencies for propaganda purposes. Communist penetration has been extremely effective. There have been two lines of attack. One was to seek control over the workers in the studios using the trade unions as the base, the other was to seek control over the socalled intellectual and creative fields and thus determine the type of propaanda to be injected into the motion picture.

For the purpose of this memorandum, the material discussed will be divided as follows:

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ر بشریعه کام در میرونی I. Communist Infiltration of Labor Groups.

II. Communist Infiltration of Intellectual Groups.

III. Communist Party Bembership in Hollywood.

IV. Communist Influence in Current Notion Pictures.

Soviet Activity in Hollywood. Communist Infiltration of R.K.O. Studios

In connection with items I and II, this memorandum will set forth some historical and back round detail which it is believed will be of assistance we in understanding the current situation.

As of June, 19hh a survey made of Communist members in various fields • of activity in the motion picture industry indicates the following data concerning members of the Communist Party or Communist front groups in the industry:

Directors and Producers - Among this group there are nine known Communist Party members and fifteen members of one or more Communist Party front groups. Herbert Biberman, a director, is probably the outstanding Communist Party member in this field. Lewis Milestone, director of "North Star" and "Mission to Moscow," although not desinitely known to be a Communist Party member, is Russian born and has been active in numerous Communist Farty front groups for the past ten Years.

Writers - There are 56 known Communist Party members among the writers employed at the various motion picture studios. The outstanding figure in the writers group is John Howard Lewson, a known Communist Farty mamber, who has great influence in the Hollywood field.

Actors - Five actors and actresses are reported to be known members the Communist Party in Hollywood. Twenty-four others are members of Communist Party front groups. Among the known Communist Party members, Gale Sondergeard, Lional Stander and Lucilla Ball are the most prominent. Those belonging to Communist Party front groups include James Cagney, Ida Lupino: Franchot Tone. Walter Huston and John Garfield.

Labor — Twelve prominent labor leaders in various Hollywood unions have been identified as members of the Communist Party. It is known that a number of the "rank and file" members of the various Hollywood unions are also symbors of the Communist Party. Herbert K. Sorrell, known Communist Party member, is the leading labor figure in the motion picture industry. As head of the Conference of Studio Unions, he is the chief liaison man between labor and the Motion Picture Producers Association.

Miscellaneous — In a group of miscerianeous inerviousis who are associated in varying capacities with the motion picture industry a survey disclosed there are 21 known members of the Communist Party. This group includes lawyers, technicians, readers and persons in the publicity field. In this group it should be noted that Donald Key King, Publicity Director for the Warner Brothers Studio, has been identified as a member of Branch K, Northwest Section, Los Angeles County Communist Party.

### I. COMMUNIST INFILTRATION OF LABOR GROUPS

Information has been received that approximately in 1934 the Communist Party realizing the propaganda possibilities in the motion picture field decided to move into the motion picture industry. In the spring of 1935 direct orders are reported to have come down in mimeographed form from the top structure of the Communist Party to all units in the Los Angeles section that there must be an intense concentration on Hollywood and the motion picture industry. This directive is said to have emphasized the fact that the Communists must try to capture the labor unions and pointed out that if this could be done the unions could be of much service in influencing the type of pictures produced and thus serve the Soviet cause.

In the early days of the motion picture industry, that is from approximately 1910 to 1930, there was no consistency in the labor organizational setup. The principal active labor organization was the International Alliance of Theatrical Stage Employees (IATSE). This was an autonomous group of local labor unions identified with the American Federation of Labor. The IATSE jurisdiction was recognized as the only union organization in Hollywood for some years. However, on two occasions in 1921 and 1933, respectively, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute and was broken as a result of members of outside unions entering the field as strike breakers. As a result of the unsuccessful strikes, a very chaotic condition existed in the labor field at Hollywood in approximately 1933 and many of the workers had lost confidence in the A.F. of L. As a result, the Communist Party had little difficulty in moving into the unorganized field with the Motion Picture Workers Industrial Union, created in January 1934.

# Motion Picture Workers Industrial Union, MPWIU

The Motion Picture Workers Industrial Union was an independent group completely under the control of the Communist elements and taking orders from the local functionary of the Communist Party. It will be recalled that this was in accord with the Communist Party line at that period which advocated the creation of separate unions by the Communist Party. Most of these separate unions were affiliated with the Trade Union Unity League, which, in turn, was a branch of the International or Red Labor Unions, with headquarters in Moscow. However, the MPWIU was not affiliated with the Trade Union Unity League, although it was under the control and domination of the Communist Party. Demands were made on the organizer of this union by the section secretary of the Communist Party and the Communist Party organizer in Scuthern California to force the union to affiliate with the TUUL. However, it declined to do so, chiefly because of the position taken by the union maganizer, H. G. Wolfe. It continued to function as an independent union.

Numerous Communist Party members, according to Confidential Informant were active in the affairs of this union, chiefly among whom were Helmer Bergman, Don O. Bris Budolph Kohl, Boris Goldblatt and Sam Goldblatt.

In the short time between the creation of this Union in January, 1934, and April, 1935, it had taken in a large number of members and was well on the way to becoming the leading union in Hollywood. However, in April, 1935, instructions were sent out by the Central Committee of the Communist Party that the Party line had changed and that all independent unions were to be liquidated and their members sent into the A.F. of L. unions with the object of capturing the A.F. of L. This policy was followed by the MPWIU. A short time after the change in Party line the Communists in the Union began to desert and go over into the various A.F. of L. locals. At this time these A.F. of L. locals were mere shells which in many cases existed in name only. As a result of the Communist Party directive, the MPWIU gradually went out of existence and in February, 1936 it was officially dissolved.

At about this time the CIO was being organised by John L. Lewis. Several attempts are reported to have been made on the part of Lewis and other CIO figures to organise in the motion picture field. However, they have never been successful and at the present time there are no CIO unions in the motion picture industry. There are approximately 39 labor organizations of various sorts in the industry. Some of these are affiliated with the A.F. of L. and the balance are independent unions.

#### Conference of Studio Unions

Herbert K. Sorrell, president of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators and Paper Hangers of America, A.F. of L. soon became the leader of the newly activized A.F. of L. unions. Sorrell has been identified as a former member of the Communist Party in Hollywood, California. He soon became the leader of the Communist factions in the Hollywood unions. Sorrell developed favorable relations with Pat Casey, labor representative for the Notion Picture Producers Association. Casey is an \$80,000 per year executive employed by the MPPA to handle labor relations. He is definitely not a Communist, but apparently finds it easy to do business with Sorrell. As a result, Sorrell has become probably the leading figure in the Hollywood labor movement.

After Sorrell had developed the leaders of a number of locals, which had strong Communist factions in them, his next move was to set up an organization which would tie all the locals into one body under his domination. This body was known as the Conference of Studio Unions.

The Conference of Studio Unions is a small complet group of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry, which has been taken over and is now under control

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of the Communist Party operating through its members in those unions which have captured key positions. In reality the Conference of Studio Unions is the organization set up to act as the control and steering committee to describe and direct Communist activities looking toward taking over all studio workers and their unions into the Communist Party orbit. The following six locals are affiliated with the Conference of Studio Unions:

Studio Painters Local 644 of the International Brotherhood of Painters, Decorators and Paper Hangers of America.

Laboratory Technicians Local 683 of the International Alliance of Theatrical Stage Employees.

Screen Office Employees Guild, an affiliate of Studio Painters Local 644 above.

Screen Set Designers Guild, an affiliate of Studio Painters Local 644 above.

Studio Machinists Local 1185 of the International Association of Machinists, A.F. of L.

The membership of the above groups is approximately 8,000. The Conference of Studio Unions is governed by a president, chairman, vice chairman and secretary-treasurer. Each union body affiliated is represented by not more than three delegates, one of whom must be the business representative. Herbert K. Sorrell is President. Norval D. Crutcher, a former member of the Communist Party, is Chairman. D. T. Wayne, Vice Chairman and Russell L. McKnight, Secretary-Treasurer, are not known to be Communist Party members, but are reported to be connected with numerous Communist front organizations and to give every indication of being dominated and controlled by the Communist Party.

Due to the importance of the unions affiliated with the Conference of Studio Unions, brief descriptive data concerning each is being set forth below.

# Studio Painters Local 644

This union is made up chiefly of painters who were members of the Communist dominated MFWIU and who, on direct orders of the Communist Party, deserted that union in 1935 to take over Local 644 of the A.F. of L. Herbert K. Sorrell is president of this union.

# Laboratory Technicians Local 683

This union is affiliated with the IATSE. It has jurisdiction and control of a narrow but very important field, that of the employees who handle developing and processing of film. It has been said to be the contention of

the Communist Party that if it could control the workers in this Department, the constrainty would be at their mercy. This union is reported to have consistently followed the Communist Party line and to have passed resolutions in accordance with the Communist Party program. Russell L. Ecknight, mentioned above, is president of the union. Norval Crutcher, also mentioned above as a former Communist Party member, is secretary-treasurer.

### Screen Office Employees Quild

This union was originally organized as an independent union in about 1937. After being in existence some three or four years, it came under the influence of Sorrell and in 1941 it was issued a charter by Local 644, A.F. of L. Studio Painters. It has jurisdiction over all clerical workers and secretaries in the Hollywood studios, although the A.F. of L. has a regularly established Office Workers Union in the Los Angeles area where these workers rightfully belong. It is said that the reason for the affiliation of this "white collar" group with the A.F. of L. Painters is the preference of its Communist leadership for Sorrell over affiliation with regular A.F. of L. office workers unions.

As of November, 1943, it was reported that the SOEG was preparing a drive to organize the motion picture industry 100 per cent prior to the establishment by the A.F. of L. of an international union for white collar workers. It was reported that a special organizer, Min Selvin, a known Communist Party member, would work in close cooperation with Glen Pratt, business representative, in this organizational campaign.

Confidential informants have advised that the Communist Party took a great interest in this campaign and that a number of known Communist Party members were engaged in assisting it. From the information reported, it appears that the Communist Party will endeavor to gain control of any proposed A.F. of L. union local for white collar employees.

#### Screen Cartoonists Guild Local 852

This guild has jurisdiction over cartoonists, sketch artists and animators engaged in making animated cartoons in the motion picture industry. It was originally organized as an independent group, but came under the influence of Sorrell and in 1941 was issued a charter by Local 644 of the Studio Painters and is therefore now affiliated with the A.F. of L. It is reported that this guild as a body has consistently followed the Communist Party line and has passed parallel resolutions to those of the other unions affiliated with the Conference of Studio Unions.

### Soreen Set Designers Guild

This union has jurisdiction over set designers, draftamen and illustrators who until approximately 1939 had been unorganized. In the fall

of 1941 the guild became affiliated with Painters Union Lotal 644 and thus came under the influence of Sorrell. The officers of this guild are not to be Communist Party members, although a member of the Executive board is so identified. The union is reported to have followed consistently the Communist Party line.

### Studio Machinists Local 1185

mostly in building and servicing motion picture cameras and other high precision work of similar character. This union came into existence as a direct result of the break-up of the MPWIU. It is reported to have taken in the entire crew of machinists then engaged in the experimental plant of Technicolor Corporation. The union is represented in the Conference of Studio Unions by T. D. Wayne, who is said to be under the complete domination of the Communist Party and of Herbert K. Sorrell.

#### Hollywood Guild Council

The guilds making up the Hollywood Guild Council are the bargaining agencies for what are known as the "cultural groups, writers, artists, directors, readers and publicists." These guilds, although not affiliated with the A.F. of L. or any other labor group, are the bargaining agencies for their members. It should be noted that as in the case of writers, directors and art directors, the matter of salaries is an individual matter. These guilds in their bargaining negotiations deal with such matters as working conditions, screen credits, etc. It is reported that the Communist element had not been successful in their efforts to function within the IATSE. They, therefore, are reported to have set up another organization outside the A.F. of L. and thus created the Hollywood Guild Council. The following so-called "cultural groups" are affiliated with the Hollywood Guild Council:

Screen Writers Guild Screen Directors Guild Screen Publicists Guild Screen Readers Guild Screen Actors Guild

At the outset the Screen Office Employees Guild and the Screen Cartoonists Guild were also affiliated with this Council, but they later withdrew to affiliate with the Conference of Studio Unions.

The reported purpose of the Hollywood Guild Council was to afford a base of operations to carry on Communist propaganda and keep alive the attempt to penetrate the other unions. The Communists reportedly have altempted to draw into the Council many of the A.F. of Lincols, but have

numbers successful. Their activities are said to have been confined to these various guilds, which have always been more or less suffect to Communist infiltration.

#### Screen Writers Guild

The leading group in the Hollywood Guild Council and the one which is said to have practically controlled this organization, was the Screen Writers Guild. It was organized in 1934 as the first union group in the cultural field and is said to have come under Communist domination almost at the outset. It was organized by a group of writers who were the members of the John Reed Club of Hollywood, a Communist front organization that later became the Hollywood chapter of the League of American Writers. Prominent among the group of original organizers were the following: Howard Lawson, Samuel Ornitz, Budley Michols, Guy Endore and Harry Carlisle. All of these persons according to Confidential Informant have long records of Communist activity.

This guild has been Communist dominated from its inception and has included many known members of the Communist Party. At its election in November, 1943, the vice president, treasurer and eight members of its Executive Board were definitely identified as Communist Party members by informants. A number of other officers and members, although not definitely identified as Communist Party members, are said to be under the influence of the Communist Party.

#### Screen Directors Guild

This guild was organized in February, 1936, for the purpose as stated at that time to bring the directors of motion pictures in the line with other labor unions in the industry. The organizing is said to have been done by a small group of motion picture directors who professed the "progressive position" and who maintained in a broad sense that the motion picture should carry a social or political message rather than being what they claimed it was at the time, merely an "escape mechanism" for the masses. The Screen Directors Guild is in no sense strictly a bargaining labor union. Its principal reason for existence is said to be ideological in that it will assist in the production of motion pictures sympathetic to the cause of Communism and the political economy of Russia. Among those composing the original small group were King Vidor, Lewis Milestone, Frank Tuttle, Frank Borsage, Howard Hawks, Ruben Mamoulian and Gregory LaCava. Its present officers are not known to be members of the Communist Party, but it includes in its membership individuals such as Frank Tuttle, Jay Leyds, Herbert Biberman, Herbert Kline, who are reported to be Communist Party members, and others such as Orson Welles, Herman Shumlin, Lewis Blestone, Joris Ivens and Dudley Nickels, who have been active in the affairs of numerous Communist Party front organizations such as the American Peace Mobilization, the Harry Bridges Defense Committee, and similar organizations.

### Screen Publicists Guild

This guild is composed of individuals engaged in motion picture publicity work. Although its officers have not been identified with the Communist Party, the organization as a body is reported to have affiliated its communist inspired groups, including Labor's Unit; for Victory Committee, Hollywood Writers Mobilization for Defense, League of American Writers and the Hollywood Canteen.

### Screen Readers Guild

This guild is not strictly a labor group since it is composed of individuals employed at various studios whose duties are to read books, magazines and published material and make synopses from which stories or scenes may be adapted to the motion pictures. It is said that the readers consider themselves potential writers and that their ambitions lie in that direction. This union is reported to be influenced to a large extent and dominated by the Screen Triters Guild.

### Screen Actors Guild

This guild has included a number of prominent actors in the Hollywood area. A number of the individuals have supported and taken part in Communist front organizations according to Confidential Informant including Helen Gahagan (Helen Gahagan Douglas), Frances Farmer, John Garfield (correct name Jake Garfinkel), Gale Sondergaard, Lionel Stander and Frederic Narch. Current officers for the year 1944 include James Cagney, President; George Murphy, Vice President, and a number of other well known actors. John Garfield, Lionel Stander, Frederic March, and James Cagney have been identified by as former members of the Communist Party. Gale Sondergaard through a highly confidential technique employed by agents of the Los Angeles Field Division has been identified as a member of the Communist Party.

#### Miscellaneous A. F. of L. Local Unions

Information has been received that there are a number of other local A. F. of L. unions and IATSE unions engaged in the labor field in Hollywood. However, it is reported that there is no great Communist infiltration of these groups and they may be divided roughly into two categories, namely, that in which there are a number of Communist Party members and in which the locals are to a certain extent subject to Communist infiltration, and second, that in which there are a number of anti-Communists and in which the Communist influence is at a minimum.

In February, 1944, information was received that a number of the independent unions have embarked on a Communist inspired campaign to enter the A. F. of L. for the purpose of throwing their weight and influence toward attaining Communist control of the A. F. of L. structure in Southern California.

Among the unions which are occasionally subject to Communist control, is the American Federation of Musicians Local 47, whose president is J. K. (Spike)
Wallace. who is reportedly dominated by the Communist Party

## Notion Picture Labor Committee for Political Action

In September, 1943, a Motion Picture Labor Committee for Political Action was set up in line with the current movement toward the formation or a political arm by labor groups. This group reportedly was organized by individuals from unions associated with the Conference of Studio Unions and it appears to be strongly Communist dominated. It is said that while the organization operates in the name of the A.F. of L., in reality the Holly—wood unit is under the control of the Communist forces. This is said to be consistent with the current nationwide program of the Communist Party to take part in political organizations and place in office those persons who are favorable to the Communist position. The organization is affiliated with such reported Communist front groups as the Peoples Educational Center, the Fifteenth Congressional District Legislative Council, the League of American Writers and the Hollywood Writers School.

#### Conference of Studio Unions

With the past six months, four additional unions have joined this organization. They are the following:

#### Building Service Employees, Local 99

This union is headed by George Bradley who is rescribed to be a member and sponsor of many Communist front groups.

#### Special Officers and Guards, Local 193

This union is headed by one Ted Camp who has not heretofore been reported as engaged in Communist activities.

#### Screen Publicist's Guild

This union has heretofore been independent but it was recently granted an %. P. of L. charter by which it became affiliated with Local 644 of the Motion Picture Painters League. This guild has long been under the complete control of the Communist Party. Its representative to the Conference of Studio Unions is Ted Taylor, a reporter for the People's World, Pacific Coast Communist publication and said to be an ardent Communist.

## Screen Analyst's Guild (Formerly, Screen Readers Guild)

This union was also formerly an independent usion but has recently been chartered by the A. F. of L. through the fainters Union. The members of this union are readers of material which may eventually be used in motion pictures. The analyst is in a position to recommend ideas, sequences and scenes which, if the analyst is Communisticly inclined, may contain Communist propagands.

It is reported that the influence of the C. S. U. is growing daily and that it recently has been recognized by the Motion Picture Producers Association as a separate bargaining agency. Herbert K. Sorrell continues to be the leading figure in the C. S. U. He was a former Communist Party member. Sorrell continues to be friendly with Pat Cassy, labor lisison man for the Motion Picture Producers Association. It is reported that the C. S. U. supports all Communist front activities in Hollywood.

### Motion Picture Labor Committee for Political Action

This committee is presently working in conjunction with the United A. F. of L. Political Action Committee which takes in all sections of the Southern California area. The purposes of the Notion Picture Labor Committee are said to be identical with those of the Hollywood Democratic Committee, a Communist front organization. Pifteen labor unions are presently affiliated with the Motion Picture Labor Committee for Political Action. Not all those of the affiliated labor unions are Communist controlled; however, eight of the fifteen unions are said to be under the domination of Communist elements. It is reported that the Motion Picture Labor Committee for Political Action, as of May, 1944 was following the Communist Party line.

As of June, 1944 it was reported that the Motion Picture Labor Committee for Political Action had joined with a number of Communist front organizations, including the Hollywood Democratic Committee, to assist in local primary elections. These elections resulted in the defeat of Congressman John M. Costello, a member of the Dies Committee, and the nomination of Helen Gahagan Douglas, wife of actor Melvin Douglas, in the 14th Congressional District. Mrs. Douglas and her husband have been associated with numerous Communist front organizations.

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# of L. Votes to Oust Reds and Pascists

The Los Angeles Herald on July 11, 1944, carried Enterticle which stated that by a four to one vote delegates of the Central Labor Council, A. F. of L. had approved a constitutional amendment through which Communists and Pascists will be barred from membership in that organization. The article stated that William Green, national head of the A. F. of L., asked for the amendment when he rejected a proposed new constitution for the Council last year on the ground it failed to prohibit membership of Fradicals. The vote was 153 to 44 in favor of the amendment, but approval came only after a floor fight in which some members objected to the use of the names of Communists or Fascists on the ground that it would cause loss of some members.

## Possible Labor War in Hollywood

As of July, 1944, confidential informants have advised that there is a possibility of a labor split among the Hollywood unions. This situation arose out of the dispute between the Motion Picture Alliance for the Preservation of American Ideals (MPA), an anti-Communist group of labor unions, and the Council of Hollywood Guilds and Unions, which includes a number of Communist-dominated labor groups. The latter organization undertook to combat the charges of Communism levelled at the motion picture industry by the MPA. Further information concerning both organizations is set out in Section II of this memorandum. As a result of the dispute informants have reported that at least one jurisdictional dispute has arisen between a union of the anti-Communist: group and a union of the alleged Communist group. This occurred when Studio Carpenters! Local #946 objected to certain activities of the Studio Grips, Local 80, IATSE, at the 20th Century Fox Studios. Reportedly Herbert K. Sorrell, President of the Conference of Studio Unions and a known Communist Party member, is guiding and directing James Skelton, business representative of the Studio Carpenters' Union, in this dispute. Informants report that as of July, 1944, it is the opinion of many labor leaders in Hollywood that this will be the beginning of a labor war in the motion picture industry.

# United A. F. of L. Committee for Political Action

In August, 1944, a reported split occurred in the above Committee over the indorsement of certain political candidates. The Committee, over the atrenuous objection of certain Communist members within it, withdrew indorsement of Med Healy, candidate for Congress in the 13th Congressional District and Hal Styles who defeated John M. Costello for the Democratic nomination in the 15th Congressional District. These actions caused a violent internal conflict within the A. F. of L. ranks. The local teamster unions led the

fight against the Communists. The Hollywood leaders of the Motion Picture Labor Committee for Political Action led the Communist forces. Among the Management of the Latter group were Herbert K. Sorrell, Norval D. Crutcher and William Pomerance.

In August, 1944, it was learned that the Communists continued to lead the fight against withdrawal of endorsements of Styles and Healy by the United A. F. of L. Political Action Committee. According to informants, the only power of the A. F. of L. Committee is that of recommendation. Its action must be endorsed by 2/3 of all local bodies affiliated with it. The Communists reportedly used their influence with these affiliated bodies and prevented the top committee's recommendation from being adopted. The principal arena of the fight was the Central Labor Council of Los Angeles and the Communists, having secured control of this body, prevented adoption of the United Committee's recommendation. The Communists in control of the Votion Picture Labor Committee for Political Action led the fight and finally won it for the Communist, element. For this reason the endorsement of Styles and Healy was not withdrawn.

#### Screen Writers' Guild

In August, 1944, it was learned through the "Daily Variety," trade paper of the motion picture industry, that Mary McCall, Jr., President of the "Screen Writers' Guild, had resigned. She was succeeded by Lester Cole. who had previously served as Vice President. Cole will serve as President until the annual election of the Guild in November, 1944.

Lester Cole, alias Lester Cohn, is a free lance writer employed at Columbia Studios. He is a Communist and is presently assigned to Group A-1 (Writers), Northwest Section, Communist Political Association card number 46805 for 1944. He has a long record of Communist and Communist front activities and is very active in the League of American Writers, the Hollywood Writers' Mobilization, the Hollywood Council of Guilds and Unions, and the Hollywood Democratic Committee, all of which are recognized Communist front groups.

### Conference of Studio Unions

During October, 1944, this bloc of ten unions was engaged in a strike situation in the motion picture industry. A jurisdictional dispute arose between the Associated Propertymen, Local 44, I.A.T.S.E., and Screen Set Designers, Local 1421, A. F. of L. At first the set designers were supported by other unions in the Conference, principally the Woving Picture Painters, Local 644, and the Studio Eachinists, Local 1185.

Lined up on one side in the dispute is the Communist group,

The Ly the Conference of Studio Unions, and on the other, the antiCommunist unions. As originally reported, the dispute was to have been used
by the Communist forces in an attempt to take over the membership of the
opposition. Herbert K. Sorrell, who has been identified as a former
member of the Communist Party, has been in charge of the affairs of the
Communist bloc and Richard Walsh, International President of the I.A.T.S.E.
of New York City, and Hollywood, represents the opposition.

Walsh is said to have forced the Laboratory Technicians, Local 683, I.A.T.S.F., to withdraw from the Conference of Studio Unions. This union local is described as being thoroughly controlled by Communists, but in order to save the local's charter it was agreed upon that the local would withdraw from the Conference. This action was taken, However, it is said that this has in no way changed any of the Communist control of the union.

As indicated above, one of the purposes of the Conference has been to attempt to take over anti-Communist unions in the motion picture studio. The following six unions are involved: 1. Studio Orips, Mumber 80, I.A.T.S.E., A. F. of L. 2. Associated Propertymen, Number 44, I.A.T.S.E., A. F. of L. 3. Studio Laborers, Number 727, I.A.T.S.E., A. F. of L. 4. Studio Electricians, Number 728, I.A.T.S.E., A. F. of L. 5. Studio Utility Workers, Number 724, A. F. of L. 6. Studio Plasterers, Number 759, A. F. of L.

To counteract the attempt of the Conference, a meeting was held on Friday, October 27, 1944, sponsored by some seven unions of the motion picture industry, at which time it was decided to form a counter-organization to combat the inroads of the Communist elements and their attempt, through the Conference of Studio Unions, to take over the remainder of those unions, not yet controlled by Communist influences.

The president of the new group is Carl Cooper, West Coast representative of the I.A.T.S.E.; the secretary is Joseph P. Touhy, president and business representative of the Studio Drivers (Teamsters), Local 399, Hollywood. The organisation has not, as yet, been given a name or title, although several meetings have been held since the initial one. Furthermore, it is said the new group's activity has been delayed to some extent by virtue of the election campaigns. It is said that the formation of this organization was the result of a visit of Richard Walsh, International President of the I.A.T.S.E. to Hollywood. Walsh is related to have warned some of the local unions in the motion picture industry that Herbert K. Sorrell was going to "gobble them all up if they didn't get busy." Sorrell, in combination with the Council of Hollywood Guilds and Unions, is said to be now in control of 22,000 of the 30,000 studio workers.

Lined up on one side in the dispute is the Communist group, namely the Conference of Studio Unions, and on the other, the anti-Communist unions. As originally reported, the dispute was to have been used the Communist forces in an attempt to take over the membership of the opposition. Herbert K. Sorrell, a known Communist, has been in charge of the affairs of the Communist bloc and Richard Walsh, International President of the I.A.T.S.E. of New York City, and Hollywood, represents the opposition.

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To counteract the attempt of the Conference, a meeting was held on Friday, October 27, 19hh, sponsored by some seven unions of the motion picture industry, at which time it was decided to form a counter-organization to combat the inroads of the Communist elements and their attempt, through the Conference of Studio Unions, to take over the remainder of those unions, not yet controlled by Communist influences.

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### Motion Picture Labor Committee for Political Action

During the first part of October, 1944, it was rejorted that this organization composed of Hollywood Studio A. F. of L. union locals, became completely Communist controlled. At the beginning there were several non-Communist unions belonging to the Committee, but these unions, seeing the predominance of Communists and their influence, dropped out of the Committee, leaving it in Communist hands. This Political Action Committee was affiliated with the United A. F. of L. Political Action Committee. It also cooperated wholeheartedly with the CIO Political Action Committee and also was affiliated with the Hollywood Democratic Committee. Its work centered primarily in the union. After the elections it is said there was some discussion among its functionaries as to whether the Committee should be kept intact. If it is kept in a permanent status undoubtedly it will assume a different type of work.

#### Screen Cartoonists Guild

This organization was formed in the early part of 1939 and in the spring of 1941. It secured a sub-charter of affiliation with the Moving Picture Painters' Local Number 644, A. F. of L. It has approximately 1,000 members and is composed of cartoonists, screen artists and animators engaged in the making of animated cartoons in the motion picture industry. Since July, 1941, the Guild has followed the Communist program and has been affiliated with a mumber of Communist front groups, including the Conference of Studio Unions, the Hollywood Writers Mobilization, the Sleepy Lagoon Defense Committee, the People's Educational Center, the Hollywood Democratic Committee, the Council of Hollywood Quilds and Unions, and the 15th District Congressional Committee. Three of the organizers of the subject Guild are known Communists, and the business representatives, William Pomerance, who represents the Guild politically, is described as one of the leading Communists in the movie industry. Three of the five delegates to the Los Angeles Central Labor Council of this Guild are Communist Political Association members and formerly members of the Communist Party.

#### Screen Writers Guild

The Daily Worker for November 22, 1944, carried an article concerning the election of new officers in the Screen Writers Guild. The following people were elected to official capacities:

Emmet Lavery - President James Hilton - 1st Vice President Hugo Butler - 2nd Vice President

Willy .

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# Screen Writers Guild

The Daily Worker for November 22, 19hh, carried an article concarning the election of new officers in the Screen Writers Guild. The following people were elected to official capacities:

Emmet Lavery - President

James Hilton - 1st Vice President

Rugo Buitler - 2nd Vice President

Ring Lardner, Jr. - 3rd Vice President Howard Estabrook - Secretary Hichael Kanin - Treasurer

#### Board of Directors

Dalton Trumbo
Narc Commelly
Elear Rice
Talbot Jennings
Sheridan Gibney
Albert Hackett
Frances Goodrich
John Howard Lawson
Oliver H. F. Garrett
Gordon Kahn
Richard Collins
Betty Reinhardt
Je Swerling
Harold Buckman
Arthur Kobor

Among the above are mumarous names linked proviously with the Communist movement in varying capacities. The following is a brief description of the connections of each of those persons reported to have Communist affiliations:

Exact Lavery is also Chairman of the Hollywood Writers Mobilization, a Communist front.

James Hilton is affiliated with the Hollywood Writers
Mobilization.

Howard Estabrook is presently Secretary of the Hollywood Writers Mobilization.

Michael Kanin is a reported Communist sympathizor.

Dalton Trumbo is a known Communist.

More Connelly is a member of the Hollywood Writers

Mobilization, and according to a reliable
informant has engaged in Communist activities.

Tulbot Jennings is a reported Communist sympathiser.

Sheridan Gibney was a momber of the Longue of American Writers, a Communist front.

Albert Backett is a mumber of the Hollywood Eriters Mobilization.

Prancos Goodrich is a member of the Hollywood Writers
Woollisation.

John Howard Lawson is a known Communist.

Gordon Kalm is a known Communist.

Richard Collins is a known Communist.

Harold Buchman is a known Communist.

The following, according to the Daily Worker, is the new program of activity of the Screen Writers Guild:

- al. Full employment for screen writers utilizing to the fullest extent the advent of television and the expansion of the educational and commercial film; with special attention to the rapid placement of returning writers discharged after service with the armed forces or in government bureaus.
- 2. Construction of a Guild Center building, housing employe groups in the industry, with seeting halls, projection rooms, suditorium, library, etc. (together with other guilds and unions in the Council of Hollywood Guilds and Unions).
- 3. kstablishment of a foreign employment exchange for the purpose of supplying trained writers and film workers of all categories to motion picture producers in other countries; establishment of foreign language classes."

(Daily Worker, 11-22-44, p.11)

#### Conference of Studio Unions

loudership of Herbert K. Sorrell continued to be involved in several labor jurisdictional disputes with the International Alliance of Theatrical Stage Employees (I.A.T.S.E.). While these disputes continued to appear purely jurisdictional, in fact, according to informants, they were forguted by Communist elements for the purpose of breaking I.A.T.S.E. Unions. At the present time, the principal controversy is between the Screen Set Directors, an A. F. of L. affiliate of Sorrell's union; the painters, and Local 44 of the Associated Propertymen, T.A.T.S.E. A strike has been threatened unless William Green, President of the American Federation of Labor, gives in to Sorrell who has the backing of his International Union, the International Brotherhood of Painters, Paperhangers and Decorators of America, A. F. of L. The International President of this Union is E. P. Lindelof, who supports Sorrell. Lindelof, according to the informant, has long been aware that Sorrell is a Communist.

Another controversy which has arisen during November, 1944, indirectly involving the Conference of Studio Unions, has the following background:

The Motion Picture Producers Association, which has been in existence for many years, is composed of representatives from all the major studies in the film industry. A part of the Association is called the "Hays Office of Consorship" which approves or disapproves the content of pictures.

A rift has developed in the Association. Warner Brothers has announced its withdrawal to take effect within six months — that time being required because the rules of the Association require six months notice of withdrawal. The reasons given by Warner Brothers for severing relations are that the Studio objects to the method of handling labor relations by Pat Casey who comes under the influence of the Hays Office. Also, Warner Brothers objects to the type of Censorship exercised by the Hays Office. The principle involved in this dispute between Warner Brothers and the Hays Office in the matter of censorship is that Warner Brothers objects to the censorship of what it terms "educational" content of the motion picture. In this case what is really meant is "political" content. Another point on which there is disagreement is the matter of labor relations. The Hays Office and the Casey Office have been

bargaining with two different groups, the I.A.T.S.E. and the Basic Agreement Crafts, all A. F. of L. Within these two groups there has arisen what is called the Conference of Studio Unions, a Communist controlled group of key crafts under the leadership of Herbert K. Sorrell, a former Communist.

Warner Brothers has announced that it will conduct its labor relations department separate from the Hays and Casey Offices and will recognize for bargaining purposes the Conference of Studio Unions. This will give official recognition for the first time to the Communist leadership in the Hollywood Studio Unions. In this regard the informant has pointed out that Warner Brothers appears to have been consistently veering in the direction of Communist influence for some time.

#### Screen Actors Guild

The December 21, 1944, issue of the "Worker" carries an article on page eleven which announces that Hollywood extras and bit players voted in a National Labor Relations Board election three to one for affiliation with the Screen Players Union (unaffiliated) over the Screen Actors Guild (A.F.L.). The article states that the extras and bit players were formerly class "B" non-voting members of the Screen Actors Guild. Votes were cast by more than 1,900 of 3,300 eligible actors. The election took place on December 17, 1944.

Previously the "Daily Worker" for September 18, 1944, advised that the Screen Players Union had been actively blaming the Screen Actors Guild for not consummating negotiations for better wages and working conditions. It was reported in this first article that the Screen Players Union had invited 2,500 extras to a mass meeting "to ask them if they wouldn't like to have their present checks of \$5.50, \$8.25 and \$10.50 upped to a minimum of \$16.50 with present \$16.50 checks raised a couple of bucks more." The September 18, 1944, article in effect criticizes the Screen Players Union. However, the December 21, 1944, article appeared very importial.

The December 21, 1944, article advised that immediately after the above referred to election George Eurphy, president of the Screen Actors Guild, called a meeting of his executive board to consider steps to be taken in defense of what the Guild considers its jurisdiction. It was explained in the article that the only voting members of the Guild have been "A" players, or those with substantial speaking parts.

The "Morker" article said that it appeared unlikely the Screen Actors (wild would challenge the election, although Murphy stated that his linion would "continue to exert exclusive jurisdiction over all acting work industry."

It was related that during the pre-election contest the Screen Actors Guild told its "B" members they would lose A.F.L. bonefits if the Screen Players Union won, since the president, William Green, A. F. of L., would not permit any A. F. L. union but the Screen Actors Guild to take jurisdiction over the extras. The Screen Players Union reportedly countered with a claim that it had been issued a charter by an A. F. L. international union which it did not name, although it was believed, according to the article, in Hollywood that the international union involved is the International Alliance of Theatrical Stage Employees.

The article in the "Norker" was ended by stating that the Screen Players Union victory culminated a long period of dissatisfaction among non-voting "B" members of the Screen Actors Guild, most of whom felt they were voiceless and desired a change.

Later, the January 4, 1945 issue of the "Daily Worker" carried an article on page 4 to the effect that "B Membership" of the Screen actors Guild were scheduled to be abolished as of February 1, 1945, as a result of a special meeting of the Board of Directors of the Screen writers Union, at which time steps were considered following a Mational Labor Relations Board certification of the new Screen Players Union, as the collective bargaining agent for all extras.

This article stated that herotofore, extras comprised the "BNon-Voting-Mombership" of the Screen Actors Guild, and that henceforth
there would be "A" and "A-J" memberships in the Screen Actors Guild - "A"
for actors as such, "A-J" for junior actors and bit players. It was also
stated that extras who also do bit parts would probably maintain their
Screen Actors Guild membership for their bit work, and membership in the
Screen Players Union for their extra work.

# Conference of Studio Unions .

The January 16, 1945 issue of the Daily Worker carries an article on page 5 which is entitled *10 A. F. L. Hollywood Unions Back Campaign for Harry Bridges.* This article states that thousands of Hollywood movie studio workers who are members of 10 A. F. of L. affiliates have voted to support Harry Bridges in his fight against deportation. It was reported in the article that acting through the Conference of Studio Unions, the workers wired the Attorney General and the President saking an immediate

termination of deportation proceedings, as well as the granting of citizenship to Bridges. Herbert K. Sorrell, A. F. of L. Painter's leader and
sessident of the Conference of Studio Unions, is said to have signed the
wire. The article lists the Unions represented in the conference as,
Screen Cartoonists Guild, Screen Office Employees Guild, Screen Set Designers,
Screen Story Analysts Guild, Screen Publicists Guild, Special Officers and
Guards Local 193, Film Technicians, Motion Picture Machinists, Moving Picture
Painters and Service Employees Local 278.

. Information was received in January, 1945, concerning the jurisdictional dispute between this group and the International Association of Theatrical and Stage Employees. It is said that Sorrell has threatened to call a strike of the set dressers to enforce the conference's demands for control of this craft. The dispute is a part of a general program instituted by Communist controlled unions in Hollywood to invade the jurisdiction of the IATSE which is said to be generally opposed to Communist infiltration. Confidential Informant the Communists are reviving the Browne-Bioff affair by demanding a Senate investigation of the release of these two men from prison, claiming they will again appear in the union affairs in Hollywood. The informant pointed out _ _ _ that this is being done for propaganda purposes. The same source has referred to a series of work stoppages in the studios for a period of several months, ending in January, 1945, which he said are ostensibly caused by jurisdictional disputes between the set dressers and the set designers. The informant pointedout that in reality this has been a process used by Communist controlled unions to maintain the "militancy" of the workers and at the same time work for the sympathy of members of other unions.

# Radio Writers Guild

The January 24, 1945 issue of the Daily Worker carries an article announcing that this Guild has been organized on a national basis, and that funds for its national budget have been supplied by the Authors League of America. The article announced that objects for 1945 for this organization are:

- Negotiation of hational contracts for radio news and continuity writers working for the national chains.
- 2. Negotiations for a national minimum basis agreement for all free lance writers.

The new National Secretary is Dorothy Bryant, described as previous -secretary of the Radio Writers Guild, Eastern Region and before that executive secretary of the Chorus Equity Association. It was voted that discharged servicemen would be exempt from the standard \$10.00 initiation fee.

### SCREEK WRITERS GUILD

The Screen Writers Guild, an affiliate of the Authors League of America, Inc., was organised in 1933. It is said to be the first union group of the cultural field in the motion picture industry to come under the demination of the Communists and Communist sympathisers. It has approximately 1300 members, of which about 100 are reported to be members of the Communist Party. In addition, a great many of its members are associates of Communists and are alleged to be sympathetic to Communist ideology and have been active in Communist dominated organizations. The Screen Writers Guild has given prestige to the Communist movement in Hollywood and has taken the lead in the organized cultural union groups in following the Communist Party line.

John Howard Lawson, Robert Rossen, Lester Cole, Eugo Butler, Waldo Salt and Ring Lardner, Jr. reportedly are among the leading Communists who have been officials in this guild and who have been most influential in shaping its policies.

### Officers of the Screen Writers Guild, Inc.

The June, 1945 issue of "The Screen Writer," a magazine published by the Screen Writers Ouild, listed the following individuals as officers of this organization:

President - Emmet Lavery:

According to information in the file of the Los Angeles Office, Lavery is a native born citizen whose home is Poughkeepsie, New York. He is a graduate of the Fordham Law School and is a former instructor of the Catholic University, Washington, D. C. He is comparatively new in the motion picture industry and for the past three years has continually associated with Communists and has been used by them as a front for various organizations. He was formerly connected with the Federal Theater Project in Kew York City. He claims to be an ardent foe of red-baiting and stated that despite the fact he is not a Communist he has suffered considerably, particularly on the Federal Theater Project, from red-baiting. Although no documentary evidence is contained in the file which would indicate Lavery is a member of the Communist Party, he has been chairman of the Hollywood Writers Mobilization and was also a member of the Executive Board of the Hollywood Democratic Committee, both of which are said to be Communist dominated organizations.

First Vice President - Ring Lardner, Jr. :

Lardner was formerly a member of Branch A-1, Morthwest Section of the Los Angeles County Communist Party. In July of 1945, he was reliably reported to be a member of the Beverley Westwood Cultural Group of the Communist Political Association. Second Vice President - Frances Goodrich:

She has been active in the Hollywood Writers Hobilization, said to be a Communist dominated organization.

Third Vice President - Gordon Kahn:

He was formerly a member of Branch A-1, Northwest Section of the Los Angeles County Communist Party. In July of 1945 he was reliably reported to be a member of the Communist Political Association. He is the Emmaging Editor of The Screen Writeria magazine published by the Screen Writers Guild. According to a paid informent of the Los Angeles Office, Kahn is active in the Hollywood Writers Mobilization and the Hollywood Democratic Committee, both of which organizations are said to be Communist dominated.

Secretary - Howard Estabrock:

Although there is no documentary evidence of Estabrook's membership in the Communist Party, he has been active in numerous Communist front organisations and was a sponsor of the American Youth for Democracy.

Treasurer - Michael Kanin;

There is no documentary evidence in the Los Angeles Office which would prove that Kamin is a member of the Communist Party. However, he has reportedly been active in a number of Communist front organizations and is known to have contributed \$10.00 to the "People's World", reported East Communist news organ, during the fund drive of that publication in 1944.

#### Executive Committee

The following individuals, who were listed in the June, 1945 issue of "The Screen Writer" as members of the Executive Committee of the Screen Writers Guild, have been reported to be either Communists or Communist sympathizers: Richard Collins; Oliver H. P. Garrett; Sheridan Gibney; John Howard Lawson; Dalton Trumbo; Albert Hackett; Joe Sworling; Harold Buchman; Frank Partos.

### Activities

A review of the second report of the Un-American Activities Committee in California, which is the report of the Joint Fact Finding Committee to the 56th California Legislature, published in Sacramento California, in 1915, revealed the names of the individuals who signed the call to the various American writers congresses of the League of American Writers. Both the American Writers Congress and the League of American Writers are said to have been Communist dominated. The First American Writers Congress was held in New York City in 1935 and the Fourth and last American Writers Congress was held in New York City, in 1941. At the 1941 Congress John Howard Lawson and

Albert Kaltz, both members of the Screen Writers Guild, were elected National Vico Presidents of the League of American Writers. It is pertinent to know that the League of American Writers organisation was discontinued in the latter part of 1943. During the time it was in operation, however, it was reported to have been completely Communist dominated. It is also of interest to note that allower of the members of the Screen Writers Guild were instructors in the League of American Writers school in Hollywood, California.

Under questioning before the California Legislature Joint Fact Finding Committee, John Howard Lawson and Marc Connelly, both of whom are members of the Screen Writers Guild, admitted that they, together with Robert Rossen, also a member of the Screen Writers Guild, were the real organizers of the Communists in the motion picture industry and stated that they had carried the brunt of the early organizational work.

Then Alexander Trachtenberg, National Educational Director of the Communist Party, visited Los Angeles in February, 1903, he held conferences with various Communist Writers who were members of the Screen Writers Guild, among whom were John Howard Lawson, Robert Rossen, Albert Malts and Waldo Salt.

#### Publications

The Screen Writers Ouild has published the Screen Writers Ouild Bulletin since at least 1942. This publication is a tabloid sized paper consisting of four to eight pages. It has reported the activities of the Ouild, the committee, the election of officers and the screen correspondence of members of the Ouild. It also reports much of the activities of the Hollywood Writers Mobilization, particularly insofar as it concerns the activities of the Screen Writers Ouild reportedly was very influential in helping to organize the Hollywood Writers Mobilization.

In June of 1945 the Guild began the publication of the magazine entitled "The Screen Writer". This magazine is about the size of the "Readers Digest" and is to be published monthly.

There is set out below the names of the individuals who are said to comprise the officers and Editorial Committee of "The Screen Eritor":

Editor Managing Editor Editorial Committee Dalton Trumbo
Gordon Kahn
Ring Lardner, Jr.
Robert Andrews
Theodore Strauss
Earl Felton
Lamar Trotti
Arnold Manoff
Frank Partos
Michael Hogan

Of these, according to the confidential records of Elizabeth Benson,

secretary of organisation and membership director of the Morthwest Section of the Los Angeles County Communist Party, Dalton Trumbo, Gordon Kahn, Ring Lardner, Jr. and Arnold Manoff were members of the Communist Political issociation as of July, 1945. Of the others, Lamar Trotti received a cultural award from the publication "New Masses" for his work in the motion picture "Wilson."

The Screen Writer" as a former film reviewer for the "New York Times" before he began to write for the screen. Recently he was observed by Bureau Agents at meetings in the home of Richard Collins, a screen writer and known Communist. Frank Partos, a former secretary of the Screen Writers Guild, has also been an associate of many Communists in the past. No immediate information was available concerning the Communist tendencies of Earl Felton and Michael Hogan.

### Known Commnists in the Screen Writers Guild

Documentary evidence in the possession of the Los Angeles Office reflects that approximately 100 members of the Screen Writers Guild were members of the Communist Political Association in July of 1945. The documentary evidence mentioned is comprised of reproductions obtained from the confidential records of Elizabeth Benson, secretary of organization and membership director of the Morthwest Section of the Los Angeles County Communist Party. The members of the Screen Writers Guild, who were listed as members of the Communist Political Association as of July, 1945, are as follows:

GEORGE SKLAR ALLAN BORETZ OUY ENDORS MAURICE RAPF KICHOLAS VELA SAN ORNITZ EDWARD ELISCU HENRY MYERS DALTON TRUVEO HERBERT CLYDE LEWIS HERMAN BOXER ALBERT MALTZ ADRIAN SCOTT GORDON KAHN HOWARD DIMSDALE BESS TAFFEL JANET STEVERSON MORYA BARZMAN HYMAN S. KRAFT LESTER COLE PRENTISS VINCHELL WALDO SALT CHARLES MILBOLLA HARMAN WIENER JOSEP MISCHEL ANNE CREEK ARKOLD MANOFF 'MICHAEL URIS PAUL TRIVERS

ROBERT LEAS HAROLD BUCHMAN MARGARET ENGLANDER TILMA SOLONOR RING LARDMER, JR. LOUIS SOLOMOR JAY CORNEY PAUL JARRICO LILLIAN BIRQUIST STANLEY PALEY ISOBEL LENHART IRWIN BRAUN BEN BARZHAN WAL BURTON LEOPOLD ATLAS OSCAR SAUL PHILIP STEVENSON LEORAPDO BERCOVICI PEGGY PHILIPS RICHARD WEIL PANELA MILCOX ROBERT LORING RICHARDS ELLIOT CREMMAND MILTON SMITH METAIR TEAL BEN BENGAL **BUCO BUTLER** HERBERT BIBERUAN FRANK TARLOFF BRIAN KARLOW

JOHN HOMARD LAWSON RICHARD COLLINS ALVAH BESSIE JEREY GOLLARD CHARLES LEOMARD W. L. RIVER ROBERT MELTZER EDWARD CHODOROV SIDNEY BUCHMAN HEMRY BLANKFORT RUTH MOKENNEY RAY SPENCER MADELINE BOROUGH JOHN WEYLEY

ANNE PROELICH
MAURICE CLARK
GEORGE HEEK
MAC BEROFF
LILLITH JAMES
DAN JAMES
CYRIL MIPAAS
FRANK DAVIS
TESS SLESSINGER (Deceased)
RICHARD BRANSTEN
WORTON GRANT
VIOLA BROTHERS SHORE
ROBERT ROSSEN

The members of the Screen Writers Guild listed below who are known to have been members of the Communist Party, have been on special leave from the Party since 1942:

EVERETT WEIL, aka Everett Wile
ASA BORDAGES
JEHOME CHODOROV
CAML FOREMAN
ROBERT WELTZER
MORTIMER OFFNER
GORDON RIGHY
STANLEY RUBIN
SOL SHOR
ARTHUR STRAWN
LOU AMSTER
IRVING BHITE
SOL BARZMAN

John Bright, a member of the Screen Writers Guild and known to have been a member of the Communist Party, transferred to the New York Branch of the Communist Party in 1942.

#### Screen Writers Guild Hembers Connected with OWI OVERSEAS FILM PROGRAM

As of July, 1945, over fifty writers all members of the Screen Writers Guild, have been working on scripts for pictures produced in connection with the OWI Overseas Pilm Program. The Writers Mobilization has named an editorial bourd which directs the activity of the Hollywood Writers Mobilization in connection with the OWI Overseas Film Program. Among the editorial board members are the following members of the Screen Writers Guild:

JOHN HOWARD LAWSON
MARC COUNCILLY
SICHEY BUCHMAN
CHARLES BRACKETT
JOHN HOUSEMAN
ROBERT ROSSEN
HOWARD ESTABROOK
HOWARD KOCH
HARRI TUGEND
TALBOT JENNINGS

- 24 -

All of the above-mentioned writers have been described as either Communist Party members, associates of known Communists or members of organizations allegedly controlled by known Communists.

In addition to their activities in the Hollywood Writers Mobilization, Gal Overseas film Program members of the Screen Writers Guild have also been active in the Hollywood Democratic Committee, a political organization which has no official connection with the Democratic Party of California. John Howard Lawson, a Communist Party member, was one of the organizars of the Hollywood Democratic Committee and information has been obtained from a technical surveillance maintained on Lawson that George Pepper, the Executive Secretary of the Hollywood Democratic Committee, confers with Lawson in order to obtain instruction as to the policies and activities of the Committee. On June 6, 1945, this organization changed its name to the Hollywood Independent Citisens Committee of the Arts, Sciences and Professions. Among the members of the Screen Writers Guild elected to the Executive Council of the latter mentioned organization are the following:

SIDNEY BUCHMAN
MARC CONNELLY
HARRY KURNITZ
JOHN BUNARD LANSON
JACK MOSS
WILLIAM PONERANCE
JO STERLING
ORSON WELLES
MORRIS COHN
HOWARD KOCH
EMMET LAVERY
MARY C. MCCALL
HAT PERRIN
MARION SPITZER
DALTON TRUMBO

All of the above-maxed members of the Screen writers Guild have either been members of the Communist Political Association or have been connected with organizations reportedly dominated by the Communist Party in the past.

#### SCREEN CARTOCHISTS GUILD

Ios Angeles, California, an informant of the Los Angeles Office, advised that Maurice Roward has continued as business representative for the Screen Cartoonists Guild. The motion picture trade magazine "Variety" in its issue of June 22, 1945, carried a news item to the effect that the following individuals had been elected to the offices in the Screen Cartoonists Guild:

President
Vice President
Treasurer
Recording Secretary
Executive Secretary
Warden

Ace Gamer
Ray Patin
Cornett Wood
Charlotte Adams
Cecil Beard
Roger Daley

Of the above, it should be noted that Charlotte Adams and Cecil Beard were known to the Los Angeles Office as members of the Los Angeles County Communist Political Association as of August 14, 1945. The trustees of this organization were said to be Bolus Jones, Paul Julian and Jack Bailey. Jack Bailey was known to the Los Angeles Office as a member of the Communist Political August 14, 1945.

Information has also been received to the effect that Earl Klein was named editor of "The Animator," which is the official magazine of the Screen Cartoonists Guild. A copy of the July, 1945 issue of "The Animator" was obtained and is being retained in the Los Angeles files. This issue of "The Animator" contained articles which stressed the theme that screen cartoonists work for "peanuts" and described the motion picture producers as being unscrupulous, profit-mad individuals. This issue also carried favorable comments concerning the Council of Hollywood Guilds and Unions, a Communist controlled organisation.

### The Conference of Studio Unions

This block of studio unions played the major role in the motion picture strike taken up separately elsewhere in this section. Confidential Informant advised that the strike by the Conference of Studio Unions was not a legitimate labor dispute but rather a strike by a group of Communist dominated locals using the question of jurisdiction over a small group of set dressers as an excuse. The dispute was between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees - AFL. The informant advised that the present dispute was the third attempt in eight years by the Communist element to capture or disrupt the IATSE, which has always opposed Communist infiltration of its ranks. The Communist issue was raised in the strike and the dispute largely revolved about that question rather than around the usual issues of wages, hours or working conditions.

Confidential Informant stated that although the strike was generally believed to be the result of Communist activity throughout groups belonging to the Conference of Studio Unions, newspapers reaching the general public smothered this angle of the controversy. The informant attributed this fact to the desire of the moving picture industry to keep the public from knowing that there was any basis for the threatened investigation by the "Mankin Committee" of the Communist influence in Hollywood. Publications of the IATSE, however, stressed this feature of the labor dispute but distribution of such publications reached relatively few people.

The informant stated that Herbert K. Sorrell, head of the Conference of Studio Unions and leader of the strike, who the informant described as a known Communist, called for and received the support of the Communist Party locally and to some extent throughout the United States. Sorrell reportedly had contact with the Mational Committee of the Communist Party in New York through Louis Weinstock, Mational Committeeman, and was provised support by the arrangement for picket lines in front of theaters.

### STRIKE IN MOTION PICTURE INDUSTRY MARCH 12 TO OCTOBER 29, 1945

#### Background

The motion picture industry strike, which started on March 12, 1945, was precipitated as the result of a jurisdictional dispute as to whether 77 set designers were to be represented by Local Union 1421, Screen Set Designers, an affiliate of the Conference of Studio Unions, or Local Union 44, an affiliate of the International Alliance of Theatrical Stage Employees - AFL. The strike was settled on October 29, 1945. Herbert E. Sorrell, a former Communist, is president of the Conference of Studio Unions and was recognized as the leader of the strike. Richard A. Walsh is president of the International Alliance of Theatrical Stage Employees - AFL, the union which opposed Sorrell's Conference of Studio Unions in this labor dispute.

This strike was not called in an attempt to gain an increase in wages or better working conditions for the union members but was purely political in character. It was, in fact, an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees Group of AFL Unions, which has always opposed Communist infiltration and domination.

# Lack of Communist Activity in Strike Prior to July 28, 1945

No Communist activity favoring this strike was noted from its inception on March 12, 1945 to July 28, 1945. During this period, the Communist Party line was one of collaboration, which was adopted at the time Russia was invaded by Germany in June of 1941. In view of this fact, the Communist Party did not support this strike since the Party line clearly advocated no strikes which would interfere with the prosecution of the war inasmuch as Russia was in need of all possible aid from the United States.

On July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party of the United States and at that time, William 2. Foster, the new National Chairman of the Communist Party, announced the Party would return to the Warxist-Leninist line of revolutionary action. Since this strike lasted from March 12 to October 29, 1945, a period which bridged the change in furthering this strike after July 28, 1945, is plainly apparent.

# Communist Participation in the Strike after July 28, 1945

Immediately after the change in the Party line, the Communist press began to support the strike and the Communist front organizations came out openly in support of the strikers. The Communist Party and its various branches in the localities affected by the strike began to issue leaflets calling on all the workers to man the picket lines. It was plainly visible at that time that the Communist Party and its members were whipping the situation toward the violent stage.

On October 5, 1945, mass picketing began and thousands of persons, ninety per cent of whom had no connection with the film industry, appeared on the picket lines at Warner Brothers Studios in Burbank, California. The strikers concentrated on this particular studio although the same tactics were used on others, particularly Paramount, Columbia and RKO.

As a result of what amounted to mob action, during the first week of October, 1945, several hundred persons who had gathered at the Warner Brothers Studio gates were injured. The violence reached such a pitch that the community around Warner Brothers Studios was closed to both traffic and the public. During the period from October 5 to October 28, 1945, violence and mob action was rampant and the local law enforcement authorities seemed to be helpless or loath to carry out their duty of restoring order by enforcing an injunction which had been issued by the Los Angeles State Superior Court against mob action on the picket lines. At one time, mass arrests were made but this seemed only to increase the violence.

The violence which occurred in connection with this strike was so flagrant and law enforcement so inefficient that an Interim Committee on Law Enforcement of the State Assembly of California began an investigation of the law enforcement authorities for failure to enforce the law. Judging from the attitude and statements made by members of this Interim Committee, they appeared to be amazed at the influence of the Communists on the public officials of Los Angeles City and County and the State of California, who now appear to have been very susceptible to the political pressure the Communist apparatus exerted at that time.

This strike was settled on October 29, 1945, when an agreement was reached between Eric Johnston, film czar, and high AFL Union officials in a conference at Cincinnati, Ohio. Immediately after this settlement, it was reported the strike had been called off under a makeshift settlement and that the Communists were preparing to reopen the fight in the near future. However, as of January 4, 1946, there was no indication that an immediate resumption of this strike would take place in the motion picture industry.

The leading Communist front organizations which took an active part in this strike are as follows:

Hollywood Independent Citizens Committee of the Arts,
Sciences and Professions
International Workers Order
Eational Lawyers Guild
Southland Jewish Committee
Beverly-Westwood Democratic Committee
Hollywood Women's Council
Conneil of Hollywood Childs and Unions

Los Angeles County Central Committee of the Democratic Party Screen Writers Guild CIO Industrial Union Council of Los Angeles

Since this strike was of extreme importance to the Communist program for greater infiltration and domination of the motion picture labor unions and the resultant influence on the motion picture industry as a whole, the Communist Party in Los Angeles exerted all of its influence in its fight to win this strike.

DEVELOPMENTS AS RESULT OF STRIKE (January 1, 1946 through March 31, 1946)

Office, advised that when this strike came to a formal end through the efforts of Eric Johnston, both the Conference of Studio Unions (CSU), which is dominated by the Communist Party and whose spokeman is Herbert K. Sorrell, and the International Alliance of Theatrical Stage Employees (IATSE), which is represented in Hollywood by Roy M. Brewer, agreed to abide by the findings of a board of arbitration which had been appointed by the Executive Council of the American Federation of Labor. This arbitration board consisted of three men who had no interest in the motion picture industry and who were responsible heads of the AF of L Labor Union Internationals. These men made a report of their findings about January 6, 1946, and when their decision was announced, the IATSE accepted the board's decision but the CSU unions refused to do so. The CSU members staged sitdown strikes and in many other ways interferred with the production of pictures as a result of the board's decision which was considered unfavorable to the CSU unions.

During the latter part of February, 1946, Herbert K. Sorrell, head of the CSU, advised the producers that he would call another strike unless all of his demands were met. It should be noted that the CSU has since the termination of the strike on March 12, 1945, demanded wage raises and an adjustment of hours in addition to the issues previously involved which was an attempt on the part of the CSU to break the IATSE which has always opposed Communist infiltration and domination. (According to confidential informant) the real purpose of the CSU is two-fold: first, the union desires to keep the general labor situation agitated in line with the present Communist Party program of creating confusion in the United States and second, to maintain intact the leadership of Herbert K. Sorrell.

further informed that Sorrell has been exposed by the IATSE as a member of the Communist Party and added that Sorrell's record of

Communist activity over a period of eight years has been made public along with the general aims of the Communist Party in the Hollywood motion picture

In Jamary of 1946, Sorrell was convicted in the Superior Court of Los Angeles County of inciting to riot and defying an injunction against mass picketing and was sentenced to serve sixteen days in jail. He was to begin serving his sentence on January 19, 1946, but as of February 15, 1946, there had been no attempt on the part of local authorities to enforce the sentence. In addition to the jail sentence, Sorrell was fined \$1,700. It is not known whether this fine has been paid. It was stated that one of the reasons Sorrell had not been ordered to serve the sentence imposed upon him was the fact that the Communists, masked as "progressives" and "liberals," have a tremendous influence on the courts and kw enforcement agencies in Southern California. The most recent information received with regard to this situation was to the effect that after some delay, Sorrell had actually served the sixteen-day jail sentence.

The Central Labor Council of Los Angeles, an AF of L body, is presently preparing to expel Sorrell as a delegate to that Council because . of his reported Communist Party membership and his secret maneuverings with the CIO. It is thought that Sorrell would like to see the CIO take jurisdiction over all of the Hollywood studio unions. A complete report which contains photostatic proof of Sorrell's connections with the Communist Movement has been filed with the Los Angeles Central Labor Council. All of this proof is reportedly substantiated by testimony of recognized handwriting experts. Despite this allegation of Communist affiliation on the part of Sorreel, the producers of motion pictures, according to have announced that they will deal with Sorrell as the representative of the CSU. sided that this action of the producers is difficult to understand unless it is due to the influence of certain individuals in the top executive branches who are known to be sympathetic to the Communist cause or at least to be affiliated with Communist front organizations. The leader of this faction is Walter Wanger, one of the major producers in the moving picture industry and an inveterate "Communist-fronter." The following individuals within the Communistinfluenced labor unions in Hollywood are most active as leaders in support of Sorrell and the Communist sim of controlling all studio labor according to Wolf:

John Howard Lawson, Screen Writers Guild *
Emmett Lavery, Screen Writers Guild
John Cromwell, Screen Directors Guild
Frank Tuttle, Screen Directors Guild *
Norval Crutcher, Local 683, Laboratory Technicians, IATSE *
Emssell L. McKnight, Local 683, Laboratory Technicians, IATSE

John Martin, Local 683, Laboratory Technicians, IATSE Jacob Sterr, Studio Machinists, Local 1185 Charles Barker, Studio Machinists, Local 1185 Roy Tindell, International Brotherhood of Electrical Workers, (IBEW) Local 40 Helmer Bergman, International Brotherhood of Electrical Workers, (IBEN) Local 40 # William Pomerance, Business Manager, Screen Writers Guild Maurice Howard, Business Representative Screen Cartoonists Ed Mussa, Set Decorators, Local 1421 Frank Drdlik, Set Decorators, Local 1421 Carl Head, Studio Painters, Local 644 Ted Ellsworth, Studio Costumers, Local 705, IATSE Glenn Prett, Screen Office Employees Guild Lillian Hurwitz, Screen Office Employees Guild Dave Hilberman, Screen Office Employees Guild Mike Jeffers, Screen Players Union, Independent Union of Extras James Skelton, Studio Carpenters, Local 946 George Bradley, Building Service Employees, Local 99 Jack Williams, Police Officers and Guards, Local 278

The above-named individuals are the leaders of the Communist faction within the Hollywood studio crafts and unions. They are the spokesmen along with Sorrell for the program of the Communist Party. The individuals after whose names an asterisk appears have heretofore been reported as known Communist Party members by sources considered to be reliable by the Los Angeles Office.

Sereen Writers Guild, Inc. (Period January 1, 1946, through March 31, 1946)

According to the January, 1946 issue of "The Screen Writer," which is the official publication of the Screen Writers Guild, there are at present 1,317 members of the SWG, 972 of whom are classified as active members and 345 who are described as associate members. An associate member is a writer who has been elevated to a directorship or a producership position in the motion picture industry. However, of the 972 active members of the 3WG, only 366 are presently employed in the eight major studies in the motion picture industry. According to this issue of "The Screen Writer," Metro-Goldwyn-Mayer employees 116 screen writers, RKO Studies 27, 20th Century-Fox Studies 44, Columbia 36, Paramount 50, Republic 20, Universal 32 and Warner Brothers 41.

In November of 1945, the SWO held its annual election at which time the following writers were elected to executive positions:

President First Vice President Second Vice President Third Vice President Secretary Treasurer Executive Board: Philip Dunne Mary McCall Sheridan Gibney Richard Collins Robert Rossen Alternates to Executive Board: Frank Partos Allan Scott Hugh Herbert

Emmet Lavery Leater Cole Howard Estabrock Oliver Garret Maurice Rapf Harold Buchman

Gordon Kahn Margusrite Roberts Howard Koch Adele Buffington

John Wexley Bud Schulberg Henry Meyers

All of the above-named individuals with the exception of Adele Buffington, Philip Dunne and Hugh Herbert are alleged Communists or have been identified as having participated in numerous Communist front activities. The Executive Secretary and Business Agent of the SWG, William Pomerance, was recently reappointed. Pomerance, according to

a member of the SWG who has requested that his name be kept in strictest confidence, advised that for some time there has been a discussion within the Guild regarding the passing of a resolution or an amendment to their constitution which would allow the Guild to make political assessments. According to the reason for this was to avoid a recurrence of the difficulty with which the American Federation of Radio Artists was confronted when Cecil B. DeMille refused to pay one dollar which had been accessed to him for political purposes.

According to articles which appeared in the local Los Angeles newspapers on July 17, 1945, the question of political assessments was brought up at a meeting of the SWG but was defeated. When this information later appeared in the "Hollywood Reporter," Emmet Lavery, President of the SWG, wrote a mimeographed letter to each member of the Guild in which he advised that the "Hollywood Reporter" had libeled him and denied that there had ever been any attempt to force a political assessment upon the Guild's members. However, lavery did state that at a regular meeting of the SWG on July 17, 1945, the membership took a strong stand by forming a committee to join with other guilds and unions in a strong affirmation of "community unity in the face of Gerald L. K. Smith's destructive and disruptive tactics." The

members of the Guild also anthorised the Executive Board of the SEG to take whatever steps seemed appropriate to them in defending both the Guild and Manustron picture industry against the "continued attacks by Congressman Rankin and State Senator Jack B. Tenney, Chairman of the California State Un-American activities Committee." It was made quite clear at this meeting that the SEG planned to take a definite stand against "vicious red-baiters." According to information obtained from a technical surveillance which is maintained on John Howard Lawson, Lester Cole, a Communist, will be a member of the aforementioned committee. Lester Cole was also appointed as head of a committee set up by the SEG to prepare a re-employment plan for writers who are returning from the armed services.

On February 13, 1946, the "Daily News" carried a news story which quoted Lester Cole as saying that the producers have not been cooperative and that his committee must take additional steps in order to secure the re-employment of veterans.

a confidential informant of the los Angeles Office, stated that this action is an attempt on the part of the Communist element within the SWG to force producers to re-employ Communists who are now returning from the armed forces.

On March 12, 1945, Herbert K. Sorrell called a strike in the motion picture industry because of a jurisdictional dispute between his Conference of Studio Unions and the International Alliance of Theatrical Stage Employees Union. Sorrell called this strike without having consulted with Communist leaders and within a few days after it began, the Communists issued an official statement in which they informed that they would not take part in the strike inasmuch as it was adverse to their no-strike pledge. It is interesting to note that the SNG also issued a statement to the effect that there was no justification for the strike. However, following the publication of the Jacques Duclos' article and the subsequent revision of Communist Party policy on July 27, 1945, the Communists in Hollywood issued another official statement of policy in which they advised they would on August 9, 1945, the SWG issued a request which amounted to a demand that the producers negotiate with the CSU in a demand to the War Labor Relations Board that the strike be ended at once. William Pomerance, Executive Secretary of the SWG and an alleged Communist, sent a wire to E. J. Mannix, Presiden of the Notion Picture Producers Association, in which he stated that the producers' position had created serious obstacles to the peaceful settlement of the dispute and called upon them to settle and thus removed the

suspicion that the producers were endeavoring to exploit the situation to their advantage.

In the August 21, 1945 issue of "Variety" the Teamsters Union strongly criticized the SWG for having entered into a dispute in which it was in no way concerned. The Teamsters Union called on the SWG to answer the question of why it had abandoned its neutral position. The teamsters added that the blunt fact was that the Hollywood studio strike was not a strike over wages or hours but a jurisidational dispute in which both the Communists and the SWG had reversed their original positions.

Informed that this action on the part of the SWG clearly represents the Communist domination and infiltration of that organization.

During this period the SMG has continued to publish "The Screen Writer," many articles of which are contributed by members of the Communist Party. In the October, 1945 issue of this publication, there are five lead articles, four of which were written by members of the Communist Party, and the fifth was authorized by a Chinese cameraman, James Wong Howe, who lives with a Caucasian Communist, Sonore Babb. The editor, the managing editor and Ring Lardner, Jr., who is on the editorial committee, are members of the Communist Party and "The Screen Writer" itself is designed by John Hubley, a Communist, according to information obtained from the records of Elizabeth Benson, Section Organizer and Membership Director of the Northwest Section of the Los Angeles Communist Party.

Conference of Studio Unions (Period January 1, 1946, through March 31, 1946)

The strike in the motion picture studies which was called by the Conference of Studie Unions on March 12, 1945, and which ended on October 29, 1945, has been settled temporarily by a three-man arbitration committee during the period January 1 through March 31, 1946. This arbitration committee was appointed by the Executive Council of the AF of L. The striking employees returned to their jobs but the same basic differences between the Conference of Studie Unions and the International Alliance of Theatrical Stage Employees are still in existence despite the decision made by the arbitration committee. According to a confidential informant of the Los Angeles Office, it is only a matter of time until the fight between the Conference of Studie Unions and the International Alliance of Theatrical Stage Employees will flare up again.

Herbert K. Sorrell, leader of the Conference of Studio Unions and a former Communist, was a member of the Communist Party in 1937 under the name of Herb Stewart. In 1937 he carried Communist Party Membership Book No. 60622.

# DEVELOPMENTS IN THE CONFERENCE OF STUDIO UNIONS APRIL 1, TO JULY 1, 1946

During the month of May, the labor situation within the Hollywood studio unions was comparatively quiet, most probably due to the fact that Herbert K. Sorrell was on trial before the Los Angeles Central Council on the charge of being a Communist. However, on May 29, 1946, the AF of L Central Labor Council directed its affiliated members not to handle material worked on by the members of the nonaffiliated International Association of Fachinists. The International Association of Wachinists withdrew from the AF of L some ten months ago, as you will recall, as a result of a jurisdictional dispute with the AF of L Carpenters.

The Conference of Studio Unions, lead by Herbert K. Sorrell and heavily infiltrated by Communists, has been placed in a very peculiar position as a result of this dispute. The Conference of Studio Unions is composed of eleven local unions, ten of which are affiliated with the AF of L and the other with the International Association of Machinists.

A spokesman for the International Association of Machinists stated that if members of his union are discharged as a result of the AF of L ultimatum, the eight major Hollywood studies will be picketed. Leaders of the AF of L have ordered the motion picture industry to ignore the picket line of the International Association of Machinists. The Conference of Studie Unions, however, has announced that its 8,000 members will support the International Association of Machinists picket line, and it appeared at that time as if the major Hollywood studien would again be faced with a major jurisdictional strike.

The International Association of Machinists local, as you recall, is completely dominated by Communists who have pursuaded Communist leaders in the Conference of Studio Unions to back them against the AF of L.

The "Daily People's World", a West Coast Communist publication, on June 22, 1946, carried an article under the caption, "Producers Strike, " which stated that it was really the producers who were calling the strike in the motion picture industry and which described it as, "a Producers maneuver, the same kind of maneuver which to date has successfully stalled contracts." However, information developed reflects that the producers are merely the victims of a jurisdictional dispute between the two rival unions.

The Communist Party has issued a number of leafle to addressed to all studio workers calling upon them to unite in order that they may secure higher wages, and additional information reflects that the Communists will fully back any strike which is called in the motion picture industry.

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Producers in Hollywood were allowing both rival uniques to work, meanwhile filing their petitions with the National Labor Relations Board requesting a proper bargaining agent. This petition to the National Labor Relations Board outlines the claim of the four unions which are now involved in the dispute, namely, the International Association of Machinists, the new charter AF of L Machinists, the International Brotherhood of Teamsters and the International Alliance of Theatrical Stage Employees. Each of these unions claims the right to represent machinists in the studios.

On July 1, 1946, Herbert K. Sorrell called a strike, claiming the producers failed to recognize his wage demands. This strike seriously affected the ten major motion picture studios. Sorrell coupled recognition of a non AF of L Machinists union with his wage demands. Although producers state that they have agreed to meet wage demands, they do not recognize the non AF of L Machinists Union and have called upon the Mational Labor Relations Board to settle the jurisdictional issue.

Additional information developed from confidential paid informant stated that the real issue is a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees. Roy Brewer, international representative of the IATSE, stated to the press on the morning of July 1, that his members would cross the picket lines. According to a release in the "Daily Worker", carrying the date line of July 2, 1946, and bearing the caption "The AF of L Unionists Engage in Bloody Clashes at Two Movie Studios Today," it was indicated that many were bruised, two required hospitalization and two were arrested as the production was generally slowed down. Following this uprising, peace feelers went out from the strikers. This peace bid came from the Conference of Studio Unions, which proposed an interim wage contract with producers and a truce of thirty to sixty days. The IATSE announced a willingness to join this peace movement, and the article continued, the producers had scheduled a meeting to be held later on July 2, 1946.

# DEVELOPMENTS IN CONFERENCE OF STUDIO UNIONS (July 23, 1946 to November 14, 1946)

According to Confidential Paid Informant of the Los Angeles Field Division, the Conference of Studio Unions, which he classified as a block of Communist-dominated unions, during August of this year again opened the jurisdictional dispute with the International Alliance of Theatrical Stage Employees (IATSE). Stated that because of this dispute there may be another strike called in the motion picture industry. He stated that the block of unions has now refused to accept the decision of the arbitrators of the dispute and that they are now demanding that the work allocated to the IATSE be given to the Studio Carpenters Local 946, which is one of the Unions affiliated with the Conference of Studio Unions.

This source states that in all this union activity there is no question of wages or conditions involved as the motion picture producers are now in the process of negotiating with all unions, and contracts will be entered into. Any strike in the studio will be a repetition of the previous strikes led by Sorrell, which, according to this source, were an attempt to gain control of certain known Communist union locals now under the jurisdiction of the IATSE.

The Los Angeles Examiner on July 31, 1946, under the head "Film Merger Confirmed" announced that the old Universal Studio and International Pictures, Inc., plus Arthur Rank, Ltd., of London, had amalgamated into one of the most exciting mergers that has happened in Hollywood in many years and the biggest since Twentieth Century Fox took over the old Fox Company. It is stated that the name of the new organization will be Universal - International Production Company.

further stated that William Goetz will be President of the new organization; Leo Spitz will be the Chairman of the Board; Nate Blumberg will remain Chairman of the Board of Universal and J. Cheever Cowdin is also to be associated with Universal. Cliff Work is to remain as an executive and Walter Wanger will release his products through this company.

"Variety" for August 15, 1946, under a New York date line stated.

"The first meeting in America of the Confederation Internationale des Societes de 'Auteurs et Compositeurs will be held in Washington in October. There are forty-one member nations. ASCAP will play host to the Second Federation. The Confederation is divided into four federations: Dramatic Rights, Reforming Rights, Mechanical Rights and Book Rights. ASCAP's General Manager, John G. Paine, is President of the Second Federation."

the Conference of Studio Unions once again called a strike in September in the Hollywood Motion Picture Industry. These sources stated that this strike is merely a continuation of a previous strike called in 1945 which lasted for eight months. They state that the present strike is again purely a matter of jurisdiction between the International Alliance of Theatrical Stage Employees, and the Conference of Studio Union, which is dominated by Communist influence, the leader of the latter group being Hertert K. Sorrell, who has long been affiliated with Communist activities in the motion picture industry.

These sources state the primary purpose of this strike is to try and get control of all studio workers for Communist purposes. As a means of clarification, the eleven unions which now compose the Conference of Studio Unions, ten of which are associated with the American Federation of Labor, are being set out below:

### Local

Screen Set Designers
Local 1421

Screen Publicists Guild Local 1489

Screen Story Analyst Guild Local 1488

Screen Cartoonists Guild Local 852 .

Moving Picture Painters and Scenic Artists, Local 644

Special Officers and Guards 'Local 193

Building Service Employees
Local 278

#### Parent Organization

Brotherhood of Painters, Decorators, and Paperhangers of America

Building Service Employees International Union

Building Service Employees International Union

#### Local

Mario Carpenters Local 946

Studio Electrical Workers
Local 40

Studio Sheet Metal Workers Local 108

Studio Yachinists
Local Cinema Lodge 1185

## PARENT ORGANIZATION

United Brotherhood of Carpenters and Joiners of America

International Brotherhood of Electrical Workers

Studio Metal Workers International Union

International Association of Wachinists

As has been previously indicated, the Conference of Studio Unions is headed by Herbert K. Sorrell. This Conference is an independent organization which was formed several years ago, reportedly by Communists on the theory that if several unions would band together, their bargaining position would be greatly enhanced. The only union which is not affiliated with the AFL within this Conference is Local 1185 of the Studio Machinists. At first the International Association of Machinists spokesmen stated that if members of Local 1185 were discharged from their positions because of the ultimatum issued by the AFL Central Labor Council, that their members would picket these studios. However, as yet, according to the above-mentioned sources, no members of the International Association of Machinists have been discharged and the producers have employed additional machinists who are affiliated with the AFL in order to avoid this jurisdictional dispute.

DEVELOPMENTS IN THE INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES. (July 23, 1946 through November 8, 1946)

that the struggle for control of all studio unions revolves around the National Convention of the International Alliance of Theatrical Stage Employees held the week of July 22, 1946 in Chicago, Illinois. He states that the Communists in the studio unions operating through the Conference of Studio Unions attempted to defeat the incumbent President, Richard W. Walsh, who has been consistently anti-Communist in union affairs. He stated that the Communists failed to elect their cardidate William T. Bennett, of Washington, D. C., who had made a bargain with the Conference of Studio Unions and Herbert K. Sorrell, the Communist leader of that group.

The highlight of this convention, according to was the Communist issue which took precedence over all other issues. Example tates that Walsh was elected practically on this issue alone. He stated that Senator Jack B. Tenney

head of the Joint Legislative Committee on Subversive Activities in California, flow to Chicago and addressed the Convention on the Communist issue and Convinced that body for the most part that all the troubles in the immediate past within the Hollywood Unions were the result of the attempts by the Communist Party to capture those unions. According to this source, the Convention voted powers to Walsh to clean up the Hollywood situation. No action has been reported, as yet, in this direction, however.

The Hollywood Reporter for July 29, 1946, under the heading "Walsh handed Powers, End All Jurisdictional Disputes" stated in part that Walsh was reelected to his third term as president of the IATSE, and announced a determination to settle for all time the jurisdictional disputes in Hollywood and to rid the Alliance of destructive elements that stand in the way of the union. He was given dictatorial powers to achieve this end. The 38th biemnial convention at the Stevens Hotel reelected him by a vote of 649 to 426 and granted all effective powers to settle jurisdictional matters that have troubled the Alliance during the last years.

Walsh defeated William Bennett in his second try for the presidency. The enthusiastic endorsement given Walsh by William Green, by Eric Johnson, by Brigadier General Joseph Kennan and others, and also a number of resolutions approving his actions during the Hollywood strike, helped Walsh continue in his job.

The article stated that in granting Walsh full powers, the Convention authorised him to "act as he chooses" in the Hollywood studio situation and "to add, amend or alter any portion of the constitution and by-laws of the Alliance he deems necessary."

It stated, "The delegates acted on a supplementary report from Walsh in which he pleaded for this power and in which he explained that he needed this 'supreme authority' for the purpose of 'not asking but telling' the locals what to do."

It quoted Walsh as stating, "I know this is a drastic move, it gives your incoming president tremendous powers but I need it to protect our jurisdiction and local unions in Hollywood. If we don't win Hollywood we'll lose all. Your president must have this authority."

The article further stated, "After long debates, the convention adopted a resolution dealing Walsh and the Executive Board to act immediately to get rid of Communists, Nazis, Fascists and Ku Klux Klansmen in the union."

The article stated that the convention approved the expulsion of twelve members of local 44 for failure to cooperate with the Alliance in the Jurisdictional disputes during the recent strike in the Hollywood studios.

A banquet was held at the Hollywood Rocsevelt Hotel on the evening of October 3, 1946. According to the British Parliament then in Hollywood studying the problems of labor in motion pictures, stated that the film industry of Great Britain was having much the same trouble with the Communists as the IATSE was having in Hollywood. He went into the subject at length because the same type of labor disputes broke out in the English industry at the same time as those which took place in Hollywood. He stated, "It may be a coincidence, but I doubt it. The Communists are trying to take over the entertainment industry of the world because through it they can exercise great influence. If they can get control of this industry, they will have gone two-thirds of the way."

DEVELOPMENTS AS A RESULT OF MOTION PICTURE INDUSTRY STRIKE (July 23, 1946 to November 8, 1946)

Through confidential informants the Los Angeles Office learned that the motion picture industry was faced with a strike on the night of September 12, 1946 as a result of a jurisdictional dispute within the American Federation of Labor over the Studio Carpenters. The International Alliance of Theatrical Stage Employees, which represents most of the employees in the entertainment world, but which is not a member of the Executive Council of the American Federation of Labor, does not represent the Studio Carpenters. An individual known only as Hutchinson, who represents the Carpenters Union, participated a showdown with Walsh of the IATSE. This showdown threatened a complete stoppage of the motion picture studios.

advised representatives of our Los Angeles Office that local unions of the motion picture industry during the week of September 18th were holding mass meetings protesting to William Green and other high union executives, against the dispute between Hutchinson, of the Carpenters Union, and Walsh, of the International Alliance of Theatrical Stage Employees which threatens to shut down the industry. At that time this source reported that no new motion picture sets were being constructed by the carpenters and when pictures presently in production had filmed all possible scenes using the present sets, production would shut down unless the Executive Board of the AFL reached a decision. At that time it was stated that approximately 60 carpenters would be the cause of some 30,000 people being out of work. George Elmer Adams, of the Burbank, California Police Department, predicted that a strike would occur at any time and that considerable trouble would be experienced when the strike occurred.

During this same period Herbert K. Sorrell, of the Conference of Studio Unions, was charging that producers refused to recognize Studio Carpenters of Local 946, which is a member of the Conference of Studio Unions and that producers favored carpenters within the IATSE. The Screen Writers Guild publicly stated at this time that the dispute was a jurisdictional one within the AFL and that it had been so designated by the AFL. The Guild instructed its members to pass through any picket lines. At this time it was reported that the Communists would vigorously support a strike.

It appeared at this time, according to Roy M. Brewer, International Representative of the IATSE, that the strike would start during the week of September 25, 1946. According to Brewer, members of the IATSE Screen Actors Guild, Screen Extras Guild, Musicians Local, Teamsters Local and all other known Conference of Studio Unions groups in the motion picture industry have been instructed to pass through any picket lines established by the Conference of Studio Unions.

Reliable sources report that Sorrell at this time was unable to lead the 7000 Conference of Studio Union workers out on strike over a jurisdictional issue and, therefore, he was winning his point by ordering Conference of Studio Union members not to work on studio sets, thus forcing the producers to discharge Conference of Studio Union members who, in turn, called this a producers lockout.

On September 25th the Conference of Studio Unions demanded that the producers rehire 1000 discharged carpenters and painters by 6:00 PM. The producers charged the Conference of Studio Unions was not acting in good faith and that this was merely a jurisdictional dispute. The Conference of Studio Unions planned a mass meeting for the evening of the 25th of September, at which time it appeared inevitable a vote for this strike would be passed. A strike vote was cast by this group and picket lines were set up which resulted in fighting and general disorder. The police forced the Conference of Studio Unions pickets to conform with the Superior Court injunction which limits the number of pickets.

The CSU reportedly was boasting about the fact that the strike had seriously hampered production. The Producers Association, however, stated on October 1, 1946 that production was normal in all major studios. The Selznik Studios, an independent producer, stopped production for the duration of the strike. The Conference of Studio Unions filed conspiracy charges against the ten major studios and the International Alliance of Theatridal Stage Employees with the NLRB, charging that major studios and the IATSE have conspired to deny the CSU its rights under the National Labor Relations Act. The AFL Central Labor Council, according to reports, remained neutral on the

question. Richard Welsh, the Head of the IATSE, issued an ultimatum to independent producers to discharge the CSU members and to hire IATSE replacements.

It is reported that the Communist-dominated Screen Writers Guild met on October 1, 1946 to determine its strike policy. It is the report of informants that the position taken by this organization will forecast the policy to be followed by the Communists in connection with the strike.

Herbert K. Sorrell, of the CSU, and Richard Walsh, of the IATSE, together with ten representatives from the Sorcen Actors Guild were reported attending the AFL Convention which began on October 7th in Chicago. The jurisdictional dispute between the IATSE and the CSU was, according to informants, to be considered at this convention.

On October 5, 1946 Warner Brothers countered the CSU action against them by entering a million-dollar damage suit against Sorrell and the CSU, charging conspiracy to damage the Warner Brothers property in the 1945 jurisdictional strike. During this period it was reported that U. S. representatives John Wood, Chairman of the House Un-American Activities Committee, was in Los Angeles to investigate the extent of Communist influence in the current strike. Newspapers quoted Wood as stating that he will return to Los Angeles in November for further investigation of the Communist activities in connection with labor in the motion picture industry.

During this same period it was reported by reliable sources that if the jurisdictional question was decided against Sorrell at the AFL Convention, Sorrell might attempt to lead his CSU into the CIO. Under the present agreement in effect between the AFL and CIO there is no CIO union operating in the motion picture industry.

Reliable police contacts reported that the producers received a telegram from AFL President William Green on the afternoon of October 8, 1946 stating that the jurisdictional issue would not be settled at the Chicago Convention and that the CSU - IATSE dispute must be settled in Hollywood.

Green has reportedly turned down the plea of the Screen Actors Guild to settle the jurisdictional dispute. Some observers believe that this may mean picketing and violence. Hass picketing was reported at the Columbia Studios in Hollywood on the morning of October 8, 1946.

On October 14, 1946, the police halted mass picketing at the Columbia Studios which was in violation of the Superior Court injunction by arresting and jailing 153 pickets. No violence or disorder, however, was reported in connection with these arrests.

Norval Crutcher, Secretary, Film Technicians Local 683, IATSE affiliate, announced on October 13th that his local would resist CSU picket lines. Members of this local process film and thus are essential to the making of motion pictures.

Roy Brewer, International representative of the TATSE, has charged that Local 683 of TATSE has always closely adhered to the Communist line. Richard Walsh, International Head of the TATSE threatened strong reprisals against the TATSE local. As you will recall, when a similar situation developed in last year's film strike, Walsh took over an TATSE local as a trustee. Indications are that Walsh may do this with the rebellious Local 683. Some observers say the action of Local 683 is a serious obstacle to an early strike settlement.

It was learned that a meeting of prominent Communists was held on the evening of October 12, 1946 at the home of Screen Writer Ring Lardner, Jr., an alleged Communist, where approximately 34,000 was raised to help CSU strikers. Well-informed sources have stated that the Communists are wholeheartedly in support of the current strike.

On October 18, 1946, the International Representatives of the International Alliance of Theatrical Stage Employees suspended the powers granted to IATSE Film technicians Local 683 to conduct its affairs. This action was taken by International Representatives because Local 683 joined the rival CSU picket lines. This strike by Film Technicians seriously hampered production in all National Studios since members of this local must process all film.

However, Roy Brewer again threatened Local 683 that uhless the members returned to work immediately, other arrangements would be made to process movie film in New York.

On October 23, 1946, reliable sources reported that the jurisdictional strike in the motion picture industry may soon end due to the fact that both the CSU and the IATSE have agreed to accept the AFL decision to award set erection work to the IATSE.

According to press reports, a joint committee of the IATSE - CSU and the powerful Screen Actors Quild, which was largely responsible for this sattlement, met on the afternoon of October 28, 1946 to appoint a permanent artitrator for jurisdictional controversies in the motion picture industry.

It is interesting to note that the Communists through the Daily Lorker have alleged that the million-dollar motion picture industry entered into a conspiracy with corrupt and racketeering leaders of the FATSE to

"Smash Democratic Unionism" in Hollywood. The Communists through the Daily Worker are alleging that Walsh and Brewer of the IATSE are cooperating with the producers over this jurisdictional dispute to becloud the real issue. They allege that the CSU is the only union in the industry which gets tough about wages, hours and working conditions and that whenever action along these lines is instigated by the CSU, the old "jurisdictional bugaboo" is hauled out and brought into the forefront.

The Communists accuse the producers of obtaining injunctions through local judges who are alleging anti-labor, and of also obtaining the aid of police and sheriffs who cooperate with them.

The Communists through the Daily Worker list the following demands of the CSU:

- 1. Return all employees under CSU jurisdiction to their jobs with status unimpaired.
- 2. Acceptance by all parties of the AFL Directive in its entirety giving to carpenters the construction of sets or states which they have done for the past 26 years, as ordered by the AFL Executive Council and AFL President William Green.
- 3. Immediate completion and signing of all contracts with provisions for adequate machinery for settlement of all controversies, including those over allocation of work.

On November 5, 1946 it was reported that negotiations were continuing to end the Hollywood film strike. However, it was also reported that the question of higher wages was now being brought into the light by the strikers. The Conference of Studio Union affiliates were reported to be demanding a 20% raise for a thirty-hour week before signing contracts to return to work.

Roy Brewer, the International representative of the rival IATSE, charged the Conference of Studio Unions with bad faith and stated that the question of wages was never involved in the jurisdictional strike which was called by Sorrell some six weeks ago. Frewer also charged that Sorrell is now attempting to alter the artitration proposal previously agreed upon by both the CSU and the IATSE. At the time of this report the Conference of Studio Unions was still picketing all major studios and an unusually large

mass demonstration was reported at 20th Century Fox Studios

On Movember 13, 1946 it was reported that the leaders of the CSU and the IATSE were conferring with Joseph Kennan, AFL leader who was in Hollywood to consider accepting a position of AFL Labor Czar for the movie industry. However, no indication of an immediate settlement of this jurisdictional strike has been reported.

Sorrell charged at this time that wages and hours are the basic issue between the Conference of Studio Unions and the producers. Meanwhile, the Motion Picture Consumers Local 705, which is affiliated with the IATSE, has rebelled against the international leadership of the IATSE and set November 14th as the deadline upon which they would join IATSE Film Technicians Local 683 in the CSU picket lines.

Local 705 alleges that producers have refused to give them a signed contract covering wages and hours. This move by executive heads of Local 705 is directly contrary to the stand taken by the general membership of this local who at a meeting the previous week voted down a motion to set a definite time limit on negotiations with producers.

On the afternoon of November 13, 1946, CSU leader Sorrell threatened to extend the Conference of Studio Union picket lines to independent producers. It was also reported that 64 writers within the Screen Writers Guild have started a petition to donate \$10,000 to Film Technicians Local 683 to maid their fight against certain undemocratic pressures within the IATSE.

On November 13, 1946 it was reported that five homes of non-strikers, one a shop steward of IATSE Local 44, were bombed in a new wave of violence in the Hollywood film strike. These bombs were described as homemade grenades. Although at least two of the bombs caused extensive damage to the homes, no one was injured. Roy M. Brewer of the IATSE has posted \$5,000 reward leading to the arrest and conviction of the vandals.

Richard F. Walsh, President of IATSE, announced that all representatives of IATSE would be withdrawn from the current negotiations with CSU leaders. He stated that his organization would not negotiate with the CSU as long as there is any act of violence against members of his union.

Los Angeles press reports state that Sorrell refused any comment on this recent outbreak of violence. Reliable Los Angeles police contacts advise that an extensive investigation is being conducted but that it has been made unusually difficult because there are a number of so-called "powder men" in Hollywood who are hired by studios to simulate explosions in motion pictures. This source also reports that the Los Angeles police are investigating a gumman who was recently expelled from the IATSE for disclosing information to the rival labor leader Sorrell. Sorrell is combating, according to reliable sources, what appears to be an unauthorised dissension within the ranks of his union to continue the strike.

#### SCREEN WRITERS GUILD

The Screen Eriters Quild opened discussions among its members whether to ben the sale of material to the motion picture industry and adopt the procedure of licensing of all material.

a screen writer who requested that his name be kept in strict confidence, has pointed out that this move to license material has two objectives: First, to prevent the studio from re-using or re-issuing a screen story without paying the writer an additional fee and, two, to control the content of the motion picture. This source, who is a screen writer, states that the Communists are, of course, particularly interested in securing absolute control over the content of motion pictures and they, the Communists, feel that through the Screen Writers Guild they will be able to force the producers of the Motion Picture Industry to accept a license to use a particular screen story and as an incentive to the use of that license, the producer would net, of course, be able to change the script.

James Cain, prominent novelist and screen writer, has appeared before the Screen Writers Quild and asked the Guild to accept the idea of a license: apparently on the basis that the producers frequently re-issue pictures for which they do not pay the writer a second time. In the May, 1946 issue of the "Screen Writer, " one of the feature articles is entitled "A Time for Action," which is written by Emmett Lavery, President of the Screen Writers Guild. In this article, Lavery, who has been identified in numbers of Communist Front organizations and activities, has pointed out that the Executive Council of the Authors League has come out for the principle of licensing and he has called upon the Authors League to assist the Screen Writers Guild in securing such rights for the Screen Writers. He admits that the Guild is nearly powerless to enforce the licensing idea at the present time inasmuch as the minimum basic agreement under which the Screen Writers Guild operates applies to employment conditions only and does not apply to material sold to the studios for the screen. He feels that the problem is one for concerted action by the Authors League and the Screen Writers Guild.

Lavery pointed out that at a recent meeting of the Screen Writers Ouild, a resolution was passed which states, "In any arrangement by which there is granted the right to produce a motion picture based on material written by any member of the Authors League, or, its member or affiliated guilds (the Screen Writers Guild is affiliated with the Authors League), there should be granted only the right to produce and exhibit within a stated period a single motion picture on 35 mm film in the English language. These rights should be in the form of a license limited as aforesaid, which shall cease upon the expiration of a fixed time."

feels that if the Communists and the Screen Writers Guild are able to secure a contract with the producers based upon licensing rather than the sale of material, they will be able to control the content of each motion picture. This informant feels that along with a license to ase a motion picture will be an accompanying restriction upon changing it by the producers.

James Cain, recently, during a meeting of the Screen Writers Guild, according to the Warch 5, 1946 issue of "Variety" stated: "Once we control our properties we can demand and get all sorts of concessions. We should have a fund, like the ASCAP fund for the musicians obtained from a check off on all pictures for the benefit of all members of this Guild to be whacked up on a rating basis to take care of us in our old age, to be put in the bank or to be used for whatever we choose to spend it on."

Apparently, in line with this new move on the part of the Communists within the Screen Writers Guild, H. S. Kraft, a Communist, wrote a four-page article for the March, 1946 issue of the "Screen Writer" entitled, "Dreiser's War in Hollywood." This article was an account of Theodore Dreiser's attempt to force Paramount Pictures to dramatize his novel, "An American Tragedy" with a full realisation of "the violent social, economic and loyal influences affecting the hero of the novel."

### COMMITTEES APPOINTED BY STG

The May, 1946 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a list on page five of the Screen Writers Guild Studio Chairman. An examination of this list reflects heavy infiltration and domination by the Communists in the Guild. This list is as follows:

Columbia Studios:

Melvin Levy

Metro-Goldwyn-Mayer:
Paramount:
RKO:
Republic:
Twentieth Century Fox:
Universal:
Warner Brothers:

Isobel Lennart
Abe Polonsky
Henry Myers
John Butler
Wanda Tuchack
Joel Malone
Ranald MacDongall

Elisabeth Benson, Section Organizer and Yembership Director of the Northwest Section of the Los Angeles Communist Party, which is composed of motion

picture personnel had in her possession records reflecting that Levy, Lennart, Polonsky and Myers were members of the Communist Party according to a highly didential but delicate source and the Los Angeles Office, has identified MacDougall in several front activities.

The February issue of the "Screen Writer" identified members of the Screen Writers Guild Arbitration Panel and it was noted that the following Communists were members of this panel: Leopold Atlas, Ben Barzman, Guy Endore, Robert Lees, Welvin Levy, Waldo Salt and Leo Townsend. It was also noted that Melvin Frank is a member of this panel and although it has never been determined that he is a member of the Communist it has been ascertained through a highly confidential but delicate source that Elizabeth Benson, Section Organizer and Membership Director of the Northwest Section of the Los Angeles Communist Farty, which is composed of motion picture personnel has in her possession records which reflect Ann Ray Frank, his wife, is a Communist.

During the last three or four years, W. R. Wilkerson, Editor of the trade publication "The Hollywood Reporter" has repeatedly attacked the Communist infiltration of the Motion Picture Industry and he has paid exceptional attention to the Communist infiltration of the Screen Writers Guild. In the April 16, 1946 issue of the "Hollywood Reporter," Wilkerson attacked members of the Screen Writers Guild am stated that most of them were either Communists or Pascists and that all of them spend far too much time in political activities. Wilkerson stated that the writers in Hollywood are "doing every job but the one that they are being paid for. The former \$200 a week writer is now getting \$2,000 each pay day and doing less work." Again on June 20, 1946, Wilkerson described what he called "some acrewy undercover tricks being pulled by our creators in the studios are promulgated by the Commies among them." Wilkerson then went on to relate a situation of an unidentified important star who refused to accept a certain director stating that the director was a red baiter, and Wilkerson related another incident in which an individual was a known Communist writer and was dismissed from a screen story because the star who was allegedly a Communist complained to the studio about the writer.

At a membership meeting of the Screen Eriters Guild on April 29, 1946, a resolution was raised urging action against the Hollywood Reporter and in the Kay, 1946 issue of the "Screen Eriter," Milkerson was pictured as "inviting Congressman Rankin to push on with his witch munt in Hollywood" and in the light of this discussion the SWG passed the following resolution: "That the Screen Writers Guild now declare officially that Wilkerson has been unfair to the Guild and all its members and that the members of the Guild are called upon to institute a voluntary boycott of the publication and that we call upon other Guilds and unions and Agents to join us in this boycott."

It has been noted that recent issues of the "Screen Writer" have prominently displayed in heavy black type an announcement that the Screen Eriters Guild has indersed the FEPC and requested members of the Guild to sign's petition which will put the FEPC on the California ballot.

In the March issue of the "Screen Writer" there was a note on page 46 which urged all members "and friends and others interested in this extension of democracy" to sign the petitions of the Fair Employment Practices Committee. This note then went on to list the members of the State Executive Committee to place the FEPC on the California ballot.

Well informed sources have stated that the FEPC has been originated and promoted by the Communist Party.

The "Screen Writer" is the official publication of the Screen Writers Guild and is issued monthly. "It has been noted that the May issue of the "Soreen Writer" stated that Isobel Lennart had been selected to serve on the Editorial Committee. Those responsible for the publication are as follows:

Palton Trumbo - Editor (Communist)
Gordon Kahn - Managing Editor (Communist)

Editorial Committee:
Adele Buffington
F. Hugh Herbert
Philip Dunne
Sonya Levien
Theodore Strauss (Communist)
Ring Lardner, Jr. (Communist)
Paul Trivers (Communist)
Stephen N. Avery

The "Screen Writer" is sold at only eleven book stores and news stands in Los Angeles and it is noted that among these are the Lincoln Book Store, 1721 North Highland Avenue in North Hollywood and the Progressive Book Shop, 717 West Sixth Street, Los Angeles, both of which have been identified by reliable informants as Communist book stores.

Under date of August 14, 1946, the "Hollywood Reporter," a motion with picture trade sheet edited by William Wilkerson, contained the following additorial under the caption, "Another Yote for Stalin." Because of its interest, this article is being set out in full:

"The Screen Writers Guild continues to take its orders from Moscowi

MA late issue of Isvestia, the official newspaper of the Soviet government, attacked the recent film trade agreement arranged between the American and French state departments.

Moscow, Victor Poltoralsky, writing in the Communist organ, attacked the agreement as a threat to the very existence of the French film industry, and became particularly virulent over an alleged statement by /merican economists that American films offered the best method of fighting Communism in France.

wizvestia is the voice of World Communism giving orders. The voice of the Red Beachhead in Hollywood—saying, 'aye, aye, comrade!!-was heard in the Soreen Writers Guild meeting on July 29, at the Hollywood Roosevelt Hotel, when that Red-dominated organization adopted the following resolution:

..... that the Screen Kriters Guild, in arswer to the appeal of the French film workers, expresses its opinion of the French-American film agreement and asks our State Department to investigate the possibility of re-negotiating this agreement so that the French film industry can survive.

*In other words, the Communist Party organ in Moscow and the Screen Writers Guild in Hollywood attacked the French trade agreement on the same spurious grounds—that it would destroy the French film industry.

"And the Guild voted against the State Department of the republic that gives American writers their freedom, and against the motion picture industry, which gives them their living.

*They were persuaded to do this by Harold Salemson, who addressed the Guild for 25 minutes, denouncing the trade agreement. He charged that a third of the workers in the French film industry would be thrown out of work by the American trade agreement. He said the American industry was prepared to flood France with five years of film product. And he implied that the State Department was imperialistically forcing American films upon an unwilling French public.

"This was barefaced lying. The agreement negotiated by Leon Blum and the American State Department does not guarantee THE EXHIBITION OF A SINGLE AMERICAN MOTION FICTURE IN FRANCE. American pictures will be played OMLY if French theatre owners and the French public want them.

"The trade agreement DORS GUARANTEE that four out of every 13 weeks! playing time in Prench theatres shall be devoted to the exhibition of French pictures. All 13 weeks CAN be devoted to French pictures if the theatre manager prefers.

The Guild resolution deliberately beclouds this situation by making it seem that French exhibitors were forced to play nine weeks of American pictures. But the only force backing American films in France is that of popular demand.

"Ind this, the Communists can't stand!

The true situation is revealed in a copy of a letter which the Reporter received from the head of a major studio yesterday—a letter? written by Eric Johnston, president of the Ection Picture Association, to Runet Lavery, President of the Ecreen Writers Quild. It speaks for itself:

Dear Mr. Lavery:

I am profoundly disturbed by the implication of a resolution which I understand was recently adopted by the Screen Writers Guild.

According to information received from our Hollywood office, this resolution said in part:

"that the Screen Eriters Guild in enswer to the appeal of the French film workers, expresses its opinion of the French-American film agreement and asks our State Department to investigate the possibility of re-negotiating this agreement so that the French film industry can survive."

The plain implication of the resolution is that the agreement recently negotiated by our government and the French government is a threat to the survival of the French film industry.

"I believe there is absolutely no basis for the unwarranted assumption that the agreement threatens the extinction of the French film industry and I believe further that such an assumption casts an undeserved reflection upon the good faith of the Azerican and French officials who negotiated the agreement for the two governments."

of its provisions is vitally essential. With that in mind I shall set forth briefly why it was adopted and the purposes which it is designed to achieve.

The moving purpose behind the agreement was a desire to promote the ideal of world unity by removing some of the restrictions which isolate one nation from another by Chinese Walls of nationalism. The motion picture is a primary medium for the exchange of ideas between people. I have always believed that excessive nationalism breeds war; that a freer exchange of goods, services and information is a healthy offset to the friction which causes war.

the motion picture, I believe that any fair-minded person will agree that the terms set forth actually protect the development of the French film industry and give it a greater measure of protection than it had before the war.

For example, every theatre in France must reserve at least four week's playing time out of every 13 solely for French pictures. During the remaining nine weeks of the quarter, the theatre is free to play foreign pictures or French pictures, whichever it prefers. The free playing time is not reserved for American pictures—it may be used for the exhibition of Russian films or British films or French films or the films of any other nation.

'Actually, the agreement does not guarantee the exhibition of a single American motion picture in France. It simply opens the market to the best pictures.

'Before the war, the American motion picture industry annually supplied between 150 and 185 "dubbed" feature pictures for the French market. Since the agreement, however, the eight leading American companies voluntarily agreed to release not more than 124 "dubbed" features in the French market annually. The number of feature pictures with superimposed titles which have a limited distribution in France will be substantially smaller than before the war. This should reassure anyone who honestly believes that the American industry is preparing to flood the French market with films produced bere during the war period.

The observation of Monsieur Leon Elum, an outstanding French patriot who aided in negotiating the agreement, should be sufficient answer to the accusation that the agreement is against the best interests of the French producing industry. In a statement, quoted in the American press on June 29, Monsieur Elum said:

*In renouncing the 1936 pact, the United States made a considerable concession in agreeing to let France keep exclusively four weeks out of every 13 for French products, assuring 30 percent of the playing time. When negotiations started, the French hoped to get a seven weeks cuota, but after long discussion France did well in comparison to a 17 percent guarantee granted to Italy and a 22 percent accord with Britain.

#### Monsieur Elum added:

"There is not a word in the accord to prevent an exhibitor from showing 100 percent French films if he wishes. What is needed is for the French film industry to produce films pleasing to the public.

"Film interests here must remember the Washington accord would assist in the re-establishment of the French film industry. The French industry will aid in every way."

You may be interested in knowing that when the loan agreement was up for approval in the French assembly, the only spoken opposition to the film provisions came from a few Communist deputies. It is obvious to me why French Communists wish to keep out American motion pictures which reflect American democratic life.

I do not for a moment challenge the right of the Screen Writers Guild or any other group to ask the State Department to re-negotiate the existing film agreement with France. That is simply the exercise of an American fundamental right.

But the implication that the government of the United States or the American film industry took undue advantage of the French film industry is both naive and false. I challenge it.

'I am giving you these facts in the interest of gairness and accuracy,

Sincerely yours.

Eric Johnston.

"Mr. Johnston's appeal probably will fall on deaffears. Communists are not interested in 'fairness and accuracy'.

"Mr. Salemson, the sponsor of this attack on industry and government, has been an industrious member of many of the extreme left-wing groups which have consistently followed the Party line!

"This is the kind of leadership to which the Screen Writers Guild listens. This is the kind of leadership which causes the Guild to ignore the fact that the foreign market on many pictures means the difference between profit and loss, and to attack the industry of which it is a part.

### "THE PARTY FIRST!"

The "Hollywood Reporter" on August 20, and 21, 1946, contained articles which were directed at the Screen Writers Guild and accused this organisation of being a Communist controlled and dominated group. The "Hollywood Reporter" carried articles reflecting that the President of the Guild, John Howard Lawson, has been a sponsor of numerous Communist front groups, such as the American Youth for Democracy, and the Joint Anti-Pascist Refugee Committee, as well as the Harry Bridges Defense Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

The article also reflected that Dalton Trumbo, a member of the Guild's Executive Board and Editor of the Guild's official magazine, was a Communist and is the holder of Communist Party Membership Book No. 36802.

Gordon Kahn, Ring Lardner, Jr. and Richard Jay Collings, all members of the Executive Board, are also accused of being Communists and their Communist Party Book numbers are set out therein.

These articles were followed in this periodical by an article on the American Authors Authority, which is sponsored and backed by the Screen Writers Guild. The latter article is referred to in the section set out concerning "The American Authors Authority."

## DEVELOPMENTS IN CONFERENCE OF STUDIO UNIONS (November 14, 1946 to February 14, 1947)

This block of Communist controlled unions, according to a paid confidential informant of the Los Angeles Field Division, is still on strike. The strike is a continuance of the 1945 strike which was and still is an attempt of the Communist elements, according to this source, to control the unions in the Hollywood studios.

reported that during the picketing of the studios the pickets were singing "Solidarity Forever." This source also reported that the Painters District Council #36 voted a \$5,000 fund for the benefit of the strikers. The Radio Kriters Guild met at the home of Ring Lardner, Jr., and voted \$4,000 for the strikers' benefit.

The Conference of Studio Unions has been spreading its influence to the radio field through an alliance with another group of like nature now being formed in that field. This new block of unions is to be called the Council of Radio Unions. An organizational meeting of radio unions was held on November 21, 1946, in Hollywood. Composing this parallel block of unions are the following:

Radio Writers Guild
Radio Directors Guild
American Federation of Musicians,
Local #47
American Federation of Radio Artists

According to this source this group has announced that it will affiliate with the Conference of Studio Unions. Commenting on this alliance, the source indicated that this would be a most effective weapon because of the affinity of the motion picture industry with the radio industry.

With regard to the strike in the Hollywood motion picture industry, it is reported that this strike is now more or less ineffective. The studios have used replacements put in by the ITASE and seem to be making pictures as usual. It is reported that the Conference of Studio Unions is attempting to get the support of the unions in England in order to stop production there of any pictures in which American capital is interested. So far there has been little success attached to this effort.

#### COUNCIL OF HOLLTWOOD GUILDS AND UNIONS

Special agents of the Los Angeles Field Division on September 9, 1946, obtained a 10-page type-written report which described the activities of the Council of Hollywood Quilds and Unions. This report reflects that there are now seven CSU unions, two IATSE locals, two independent unions, and one A. F. of L. miscellaneous union, which comprise this organization. They are as follows: Screen Story Analyst's Guild; Screen Cartoonist Guild; Screen Costumers Guild; Film Technicians; Film Electricians Local 40; Machinists Guild; Musicians Local 767 (This is not the musicians union to which musicians in the studios belong.); Painters Union; Screen Publiciats Union; Screen Supervisors Union; Screen Set Decorators; Screen Writers Guild.

It is noted that the subject organization has lost, mainly because of difficulties over the current film strikes, the Screen Actors Guild, Screen Office Imployees Guild, and Musicians Local No. 47, to which all musicians in the motion picture industry belong.

According to this report the Council is seeking new affiliation and is attempting to induce the Radio Writers, the Radio Directors, and the Film Editors Guilds to join with them in pressing for "progressive legislation." This report also points out that the Council must seek for closer affiliation with the Conference of Studio Unions which is, as has been previously pointed out, heavily infiltrated with the Communist Party. This report also points out that the "Progressives," i.e. Communists within the Council, see the current Hollywood film strike, together with the move by the AF of L to set up a Hollywood Council, as a "serious threat" to the subject organization. According to the report, the Communists feel that if the AF of L does set up a Hollywood Labor Council in addition to the Los Angeles Labor Council the two may be operated in parallel but that it is also quite likely that the AF of L will take the AF of L local out of the Council and may have them use only the independent unions. Moreover, the current jurisdictional dispute between the CSU and the IATSE is a serious threat to the internal stage of the Council of Hollywood Guilds and Unions. Regardless of which stand the Council takes in the settlement of the dispute, several locals which are affiliated with the Council will obviously protest and this leaves the Council unable to take the affirmative, definite stand in the current dispute.

This was put quite elearly in this reports,
which report is believed to have been written by C. Rargaret Bennett Wills, Executive Secretary, when she stated,
"I am sure that everyone will agree that either the Council will cease to exist entirely or it must be stamped as a real source in Hollywood."

This report also detailed some of the highlights of the Council's activities, an examination of which reflects that the Council has constantly

supported the measures advocated by the Communist Party in the Los Angeles Field Division. These include (1) a fight against Cecil B. DeMille, (2) participation in the fight-for radio freedom, i.e. the protest against high labor contenders, (3) the fight against motion picture aliens, (4) "conferences with Robert Riskin of the OWI on educational films for Europe," (5) protest against the State Un-American Activities Committee, (6) activity for a state FEPC, (7) sending a delegate to the "Win the Peace" conference, (8) a protest against banning of Lena Horne film in Tennessee, (9) a protest against Trumen's intervention in the railroad strike.

This summation of Council's activities in the last few months concludes by stating, "Nor have we forgotten the Tugoslavs, the Bussians, and the drive toward World War III."

The Council has continued to support those measures and activities in which the Communist Party has been prominently identified. For example, on Sunday, March 17, 1946, the Council was identified as one of the sponsors of an address by Congressman Engh DeLacy, who gave a "hard-hitting expose of the plot against the peace."

an Agent of the Los Angeles Field Division obtained minutes of the meeting of the Council which was held on June 6, 1946. According to the minutes, the Council received a letter from Festus Coleman, a Negro prisoner at San Quentin, thanking the Council for their support in an attempt to secure his parole. It is well known that the Communist Party has waged a vigorous campaign to free Coleman alleging that he was improperly convicted. At the same meeting the Council stated that President Truman had "used the powers of his office to blackjack the railroad workers rather than to effect a just settlement."

At a meeting held on August 8, 1946, the Council registered a strong protest with the Ambassador Hotel for refusing lodging to a Wegro song writer, Carlton Moss. Moss was identified, through a highly confidential but delicate source who had access to the records of Elizabeth Benson, the section organizer and membership director of the Morthwest Section of the Los Angeles County Communist Party, as a member of the Communist Party. This meeting of August 8, 1946, closed with a resolution urging the widespread distribution of leaflets which had been prepared by the Mobilization for Democracy. Mobilization for Democracy has been identified as a Communist front organization and according to a paid active informant of the Los Angeles Office, this organization works very closely with the Council of Hollywood Guilds and Unions.

## SCREEN WRITERS GUILD

In the October, 1946, issue of the Screen Writer, the publication of the Screen Writers Guild, on page 32 there is a note which reads, "The current

outlook and strike in the major motion picture studies began too late to permit inclusion in this issue of any summary of events. The note then the one on to point out that the Screen Writers Guild has made an independent investigation and found that there was considerable violence at the studie gates. It reminded the members of the Screen Writers Guild that they need not go through a picket line where there was any fear of violence and concluded by stating that they would legally assist any member of the Screen Writers Guild who was fired or otherwise discriminated against by a producer for refusing to come to work.

At a so-called emergency meeting of the Screen Writers Guild on October 1, 1946, which was reportedly attended by only a very few Screen Writers, a resolution was passed to loan the striking unions \$10,000. However, at a general membership meeting held on November 13, 1946, this proposal was decisively defeated.

a screen writer and an informant of the Los
Angeles Office, pointed out that recently there has developed within the
Screen Writers Quild considerable opposition to the pro-Communist leadership;
This source stated that following the publication of the articles by
Wilkerson identifying most of the Executive Board as members of the Communist
Party, many of the writers began to challenge this leadership, and a movement
was begun to draft a slate of non-Communist writers as officers. At a general
membership meeting of the Screen Writers Guild, held on November 13, 1946, the
following were elected to executive positions:

President
1st Vice President
2nd Vice President
3rd Vice President
Secretary
Treasurer

Emmet Lavery Mary McCall, Jr. Howard Estabrook Hugo Butler F. Hugh Herbert Harold Buchman

Lavery secured 495 votes, to 293 votes for the opposition candidate, Talbot Jennings. This vote does not in some small measure eliminate a portion of the Communist influence from the Executive Board of the Guild. However, Mary McCall and Howard Estabrook have both been identified in several Communist front organizations. Through a highly confidential but delicate source it was ascertained that the records of Elizabeth Benson, membership director of the Los Angeles County Communist Party, reflected that Hugo Butler and Harold Buchman were members of the Communist Party.

At this same meeting, a resolution to loan \$10,000 to one of the unions now on strike in the motion picture industry was defeated; however, a resolution to loan \$2500 to the Newspaper Guild was passed.

The Screen Writers Guild continues to publish the Screen Writer as official publication, and many of the articles are contributed by known members of the Communist Party. The editorial committee of SWG is presently composed of:

Dalton Trumbo, Editor
Gordon Kahn, Managing Editor
Stephen Morehouse Avery
Harris Gable
F. Hugh Herbert
Ring Lardner, Jr.
Isabel Lennart
Sonia Levien
Theodore Strauss
Paul Trivers
Harold J. Salemson, Director of Publications

Of this committee, seven including Trumbo, Kahn, Lardner, Lennert, Strauss, Trivers and Salemson are members of the Communist Party.

In the October, 1946, issue of the Screen Writer, which was the latest ne available at the time, there are six articles. One concerns the establishment of the AAA; another, the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; the fourth on a technical phase of screen writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers.

This publication contains each month an editorial which in the October issue was devoted to the merits of the AAA, and in the back of the publication there is a section entitled "News Notes." An analysis of these notes clearly shows that quite often Communist causes are sponsored or advertised in them. For example, the news notes in the October issue of the Screen Writer reflect:

(1) an announcement by the California Labor School of a series of courses; (2) a production by the Communist—dominated Actors Laboratory; (3) a note regarding the symposium of The Challenge of the Post War World to the Liberal Movement; (4) an announcement of the Communist—dominated Peoples Educational Center; (5) details of the new curriculum of the Peoples Educational Center; (6) a note concerning the Hollywood Writers Mobilization and the Communist front organization, Mobilization for Democracy; and (7) a note that "Orson Welles has relinquished his air time to concentrate on film production; a distinct loss to the forces of liberalism on the American air waves."

ascertained about Ann Roth Morgan, 860 Westmount Drive, Los Angeles, and Ruth Birnkramt are employed as secretaries in the office of the Screen Writers Guild. This same highly confidential but reliable source reported that the records of Elizabeth Benson reflected both of these women were members of the Communist Party.

The Screen Writer is designed by John Hubley, an artist whom, according to the same source, has been also identified as a member of the Communist Party.

### International Film and Radio Guild

The International Film and Radio Guild threw a picket line around the Avalon Theater on the East Side of Hollywood on January 30, 1947, in the first phase of an all-out campaign against the continued production of "inferior and insulting" all-Megro quickes currently being produced by a handful of Southern and Eastern independent producers for showing in predominately Megro theaters. The management of the Avalon Theater in Hollywood cancelled the film "Beale Street Mama" after three showings of the scheduled minimum five-day run. This action combined with wielent protests from other leading citizens of the community against the continued showing of the Bert Goldberg all-colored featurette forced the theater manager to discontinue the showing of the featurette.

A. Frederici, manager of the Avalon Theater, issued the following statement: "We have a contract with the Alfred N. Sack Amusement Enterprises to show 15 of these all-colored films throughout the coast area in the near future, but if the Negro people consider these pictures insulting, we certainly prefer to take the consequences with Sack rather than to offend an entire race."

Leon Hardwick, executive secretary of the International Film and Radio Guild, explained his organization's position thusly: "For several years, IFRG, WAACP, the Negro press and various other groups have been lambasting Hollywood studios for presenting Negroes in non-complimentary roles, seeking at the same time a more balanced presentation of Negro life on the screen. Meanwhile we have been overlooking entirely the practice of a small group of money-mad individuals in the east and south who dump these inferior, insulting films on the Negro market throughout the country. How can we expect to get better treatment from Hollywood as long as this latter evil persists?

"IFRG, an organization dedicated to the task of helping protect the interests of minorities in the entertainment world, is launching an active campaign against this vicious type of racial exploitation in films and hope others will join us."

Listed among the officers of the International Film and Radio Guild are Superior Judge Stanley Mosk, Lena Horne, John Garfield, Joseph Calleia, King Cole and Al Jarvis.

The above information concerning this group was obtained from the Peoples Voice of February 1, 1947.

## DEVELOPMENTS AS A RESULT OF MOTION PICTURE INDUSTRY STRIKE

Following the outbreaks of violence in the Hollywood motion picture industry strike on November 14, 1946, in which at least five homes of non-strikers were reportedly bombed, unidentified vandals on November 15, stole and burned a passenger bus owned by the Tanner Motor Company which had been used to transport nonstrikers through the Conference of Studio Unions' picket lines. The Los Angeles Field Office reported that reliable police contects confidentially advised that they had identified a Communist from San Pedro, California, as probably being implicated in the bombings. The Los Angeles Times as a result of this violence called upon the Conference of Studio Unions' leaders to deny or affirm that they were in any way implicated.

The IATSE representatives on Movember 15, 1946, again refused to confer with the Conference of Studio Unions leaders as long as their members were subjected to possible violence. On the afternoon of Movember 15, it was reported that the Conference of Studio Unions held a mass meeting which resulted in the sending out of orders to all members that they must assemble in front of Columbia Motion Picture Studios the following morning at 6:00 a.m. and that any member who was not arrested would be fined \$25 by the Union. It is reported that Sorrell confided in a police informant that he as well as his entire Strategy Committee would go to jail. This picketing, of course, would be in violation of the Superior Court's injunction. As a result of this mass picketing, the Los Angeles Police Department arrested approximately 802 strikers in front of Columbia Studios for violation of the Superior Court injunction relating to the limiting of the number of legal pickets.

The Los Angeles Field Division reported that at a Communist mass meeting held the previous night, a Conference of Studio Unions representative spoke and urged Communists to turn out in mass for the morning picket lines. It was later learned that at this meeting which was held to celebrate the 29th Anniversary of the October Revolution under the auspices of the Los Angeles Communists, John Stepp, Communist Party organizer for the Hollywood Section, urged all present to turn out for picket duty.

A reward being offered for information leading to the arrest and conviction for those responsible for violence in this film strike has grown to

\$30,000. Governor Earl Warren on November 15, 1946, stated that he would give full cooperation to local authorities who were endeavoring to determine who was responsible for the recent bombings and terrorisms. Although the Conference Studio Unions leader, Herbert Sorrell, had refused to make any public comment some Conference of Studio Unions leaders were charging that the IATSE had imported Chicago gunmen. This, however, appears to be highly doubtful inasmuch as all violence had been directed against members of the IATSE.

On November 19, 1946, the Conference of Studio Unions pickets massed in front of the RKO studios. The RKO studios at that time had not secured a court order limiting the number of pickets.

The District Attorney's Office on the evening of November 18, 1946, announced that it would file criminal conspiracy charges against the Conference of Studio Unions film leaders and a deputy district attorney publicly stated that the Conference of Studio Unions action was a declaration of war and described it as a "campaign of lawless violence." According to the Los Angeles Police Department, only a few of the 812 strikers arrested raised bail and that the remaining individuals who were incarcerated in the Los Angeles city jails were starting on a hunger strike to call attention to their plight.

On November 21, 1946, the Los Angeles County Grand Jury commenced subpensing witnesses and inquiry into violence which had accompanied this strike. Also examining evidence against 14 ring leaders who were arrested on the 18th and 19th of November, 1946, on complaints issued by the Los Angeles County District Attorney. Those indicted included Herbert K. Sorrell, business agent for Painters Union, Local #1421, and President of the Conference of Studio Unions; Matthew Mattison, business agent for the Screen Story Analysts Guild and a Communist; James Skelton, Chairman of Strike Strategy Committee; Averill Berman, radio commentator and Communist; Norval Crutcher, Secretary-Treasurer of the IATSE, Local #683, and a Communist; and Andrew Lawless, Louis Ehitman, Ray Higby, Carl Head, John R. Martin, Frank Drdlik, Russell McKnight, Roy Tinsdall and Edward Gilbert.

On November 23, 1946, these individuals were indicted for felonious conspiracy by the Los Angeles County Grand Jury. The 812 individuals previously arrested for mass picketing in violation of the Superior Court's injunction were released on \$50 bond each on this same date. The following individuals suspected of committing the recent bombings were arrested for having in their possession explosives: Robert &cCuskey, alias &cCorskey; and John F. Veazey, Eugene Calvin Horton and Robert A. Perry. Horton is reported to be a painter, Perry an engineer and the others longshoremen.

On Movember 25, 1946, Sorrell made a statement in which he denied that the Conference of Studio Unions was in any way responsible for the recent bombings. He made an appeal to the studio producers to reopen negotiations locking toward a return to work. Spokesmen for the producers stated that Sorrell's appeal was under consideration and it appeared that the producers would reopen negotiations.

On Movember 26, 1946, Superior Court Judge Willis denied the strikers' appeal to dismiss a restraining order limiting the number of pickets and pointed out that the motion picture studies were caught in a union jurisdictional dispute.

Following the District Attorney's action of instigating the conspiracy charges against the strike leaders, the Los Angeles Office reported that the Communist attorney Benjamin Margolis, the attorney for the Conference of Studio Unions, was contacted by the Communist Party County Chairman for advice as to how far the Communist press could go in attacking the conspiracy charges. Margolis advised that the Communist press could call this "an attack on laber, and "fascist techniques" but cautioned Communist Party leaders against threatening the judge or alleging corruption. It is reported also that the Communist Party leaders urged their members to maintain the picketing and "tough attitude" for at least a few more days.

On December 2, 1946, approximately 50 members of the Conference of Studio Unions picketed the Los Angeles Times newspaper office for alleged unfair news reporting of the strike.

The Mexican labor leader, Lombardo Tolendano, President of the Latin American Confederation of Labor, pledged his support to the Conference of Studio Unions.

It was also reported on December 3, 1946, that former Congressmen Ellis E. Patterson was employed by the Conference of Studio Unions for political liaison work.

Rith regard to the strike itself, it is reported that Sorrell has clearly lost the jurisdictional issue and continues to press his new demands for higher wages and shorter hours in an apparent attempt to justify his calling the Conference of Studio Unions out on strike.

At a meeting held December 3, 1946, office employees of the International Union which has jurisdiction over the white-collar workers in the film industry voted to call a strike in all local film exchanges but did not set a date for this strike. Office workers were demanding a 20 per cent

National Labor Helations Board and the Secretary of Labor under the National Labor Helations Board and the Secretary of Labor under the Marisions of the Smith-Connally Act for the strike authorization and has called upon the Central Labor Council to place all motion picture studios on the unfair list. Workers in major studios have pledged their support to the Office Employees International Union in the film exchanges and should the entire membership of the OKIU go out on strike it would effect the stenographic and clerical employees in all major studios except Paramount which has a company union for these employees.

On December 5, 1946, Roy M. Brewer, International representative of the IATSE, testified before the House Committee on Un-American Activities that the current Hollywood film strike was brought about by Communists. It was reported that the House Committee was unable to serve a subpens on Sorrell, but it was reported that State Schator Tenney, who is Chairman of the California State Un-American Activities Committee appeared before the United States House Committee on Un-American Activities and testified that Sorrell was a Communist Party member. At that time the House Committee indicated that it would call Sorrell to testify at a Committee Hearing which was to be held in Mashington, D. C., sometime in January. Hearings conducted by the House Committee were being held behind closed doors, but sources believe they were conducting intensive inquiries into the film industry.

As of December 10, 1946, the producers still refused to open negotiations with the Conference of Studio Unions unless the latter assured them that it would act to prevent violence, that the Conference of Studio Unions would assure them that that they would accept the AFL jurisdiction over this strike, and would abide by their July agreement not to ask for soditional wage increases.

The mass trial of over 800 pickets opened in Los Angeles on December 11, 1946. Warner Brothers studios reported minor vandalism when unidentified individuals attempted to chop open a cable of over 200 telephone lines at their studio.

Fifteen members of the Studio Carpenters Union asked the Federal Court in Los Angeles to issue a declaratory judgment. This action was described as unprecedented legal action to settle jurisdictional disputes. These men allege in their complaint that they are unable to work at their accustomed jobs because of a jurisdictional dispute and named both the IATSE and Conference of Studio Unions as defendants.

According to the Los Angeles press, the Los Angeles Field Division reported on December 13, 1946, that 35 screen set decorators affiliated with the Conference of Studio Unions petitioned the IATSE to grant them membership cards in order that they might continue to work in the motion picture studios.

The 14 film union officials and pickets who were indicted on charges of criminal conspiracy on January 7, 1947, entered pleas of not zuilty. Sorrell and Mattison in addition to the indictments of criminal dispiracy have been charged with conspiracy to influence and coerce strikers to break an injunction on November 14, 1946.

Meanwhile Municipal Judge Ellsworth Meyer has denied a defense motion: for separate trials for each of the 202 film pickets now on trial in Los Angeles and on January 10, 1947, former Congressman Ellis Patterson, who is reliably reported to be a member of the Communist Party, and Ruth Seade, who is known to be a member of the Communist Party, appeared at the City Attorneys office and demanded that the City drop prosecution against the pickets who were arrested in connection with illicit picketing in November of last year.

Charging "unexcusable brutality" and "un-arranted" persecution of film strikers, Allen deist, Southern California Director of the American Civil Liberties Union, appealed to the police and District Attorney to drop the conspiracy indictment against the strike leaders. Heist also charged that the present mass trials of pickets impinges upon the civil rights of strikers and stated that the resources of the American Civil Liberties Union would be available to those charged with conspiracy and disorder in the current film strike.

Negotiations for the settlement of this strike appear to be deadlocked and the producers have again stated that imagine as it is a jurisdictional dispute it can be ended only by action within the AFL.

#### CONFERENCE OF STUDIO UNIONS

(February 14, 1947 to April 22, 1947)

of Los Angeles reported Confidential Informant that the Conference of Studio Unions, under the leadership of Herbert K. Sorrell, a former Communist, is still on strike. He stated that picket lines are still before the studio gates and all attempts to settle the strike so far have failed. He reported that the Conference of Studio Unions, although an AFL bloc, has the sympathies of the CIO and all groups where Communist influence is felt. The World Federation of Trade Unions has been appealed to by Sorrell and unions in France and England have responded. Some of them have refused to handle film in their countries. The same applies, according to to South America and Mexico where Communists are strongly entrenched. Vicente Lombardo Toledano, head of the left-wing unions in Mexico and a vice president of the Forld Federation of Trade Unions, was in Los Angeles during Pebruary of 1947, and spoke at a meeting of the Conference of Studio Unions, at which time he promised he would shut down every motion picture theater in Mexico for one day in sympathy with the strike of these Hollywood unions.

The Hollywood Reporter for February 3, 1947, under the heading "Mexican Theater Strike to Aid CSU" stated in part that Vicente Lombardo Toledano, Mexican labor leader, on Sunday night, February 2, 1947, told a C.S.U. mass meeting that he was wiring the Mexican union, the equivalent of the I.A.T.S.E. in the United States, to call a one day strike of all Mexican theaters on the first convenient Sunday, as a means of telling the Mexican public of the Hollywood strike

It stated that Toledano is in Los Angeles attending a meeting of the International Labor Organisation and he was quoted as saying that he was "wiring my office in Mexico City to write to all Latin American theater unions requesting them to take similar action." He said if the strike were not settled by May, when the Yorld Trade Federation of which he is a vice president meets in Prague, he would try to have a world wide one day theater "close-down" called. It further stated that a majority of the Screen Actors Guild has gone on record as supporting the Screen Actors Guild's policy and activities of the Board of Directors in the current Hollywood film strike.

It also stated that the Screen Actors Guild leadership was blamed for a lack of moral courage to support the strike in a talk last night by Father George Dunne. He called on the Screen Actors Guild to adopt a policy of refusing to cross picket lines and thus speed the end of the long studio strike.

The Labor Herald for February 6, 1947, stated that the American Labor Delegation from the American Federation of Labor objected to any consideration

of the Hollywood strike on the grounds that it is a strictly jurisdictional strike and it then was emphasized that Toledano's presentation was unofficial.

Regarding the Hollywood situation, Toledano said that he had received a telegram from Hollywood strikers while he still was in Mexico. The strikers asked that Mexican workers refuse to finish work on any films produced in the United States which might be sent to Mexico for completion. His reply was that Mexican trade unions "of course" would not finish any such films sent to Mexico.

It stated that Herbert Woods, a United States worker and an AFL delegate who was presiding, cut short the exchange of positions with a reminder that "Mr. Toledano's declarations had been entirely unofficial" and required no formal action from the group of delegates.

This is the second strike in two years by this group for control of the studio workers. There is no question of wages or hours involved. The present strike is now in its fifth month.

A benefit to raise money for the strikers was held at the Philharmonic Auditorium on February 6, 1947. All those entertainers appearing or sponsoring same have reportedly records of Communist activity or sympathy. The prominent ones were:

Abe Burrows and Irving Reis
(Co-Chairmen of the Meeting);
Ivie Anderson (Negress) - singer;
Eye Arden, actress;
Saul Chaplin, son of Charlie Chaplin;
Betty Comden;
Adolph Green;
Howard Da Silva, screen actor;
Anita Ellis, Actors Lab.;
John Garfield, actor;
Peter Lind Hayes, actor;
Dan Seymour;

Paul Henreid, actor;
Al Jarvis, radio entertainer;
Sol Kaplan;
Gene Kelly, actor;
Evelyn Keyes, actress;
Harpo Marx, actor;
Sidney Miller;
Corinna Mura, actress;
Stanley Prager, actor;
Jessie Price, Actors Lab.;
Alan Reed;
Keenan Wynn, actor.

Approximately \$6000 was raised.

Agents of the Los Angeles Office attended the show at the Philharmonic Auditorium February 6, 1947, given by the so-called "motion picture stars of Hollywood" for the benefit of motion picture strikers. The program was the usual songs; dances, dialogue, jokes and skits of various sorts. Interspersed, there were several strike scenes where the police were shown "beating up strikers." Usually only one or two strikers were shown as if peacefully picketing, carrying banners or boards on which some slogans were inscribed.

The police, usually several in number, would arrive on the scene and charge the pickets with "conspiracy" to do something and proceed to "best up" the pickets. At no time did the pickets resist but meekly submitted to the

There were approximately 3000 persons present. The admission was from \$1.00 to \$5.00. It is estimated that approximately \$2500 to \$3000 net was realized from the box office. In addition, a collection was taken. The contributions announced were as follows:

えんごう きんない ひょうしょく アルナディス	
	\$1000.00
2 \$500 checks	1000.00
1 \$250 check	250.00
1 \$200 check	200.00
10 \$100 checks	1000.00
3 \$50 checks	150.00
12 \$25.checks	300.00
20 \$5.00 bills	100,00

In addition to the above, a general collection was taken by passing baskets. The total from the collection, including the above mentioned as announced was \$3829. It is estimated that the total net from the entertainment was at least \$6000 and may have been as much as \$7000.

This same informant reported that on the morning of March 3, 1947, Herbert K. Sorrell, alleged Communist leader of the studio strike, was found 150 miles from Los Angeles in the desert where, supposedly, he had been thrown from a car. He was found to have been beaten and scratched; he stated that the night before he had been kidnapped by three men near his home in Glandale, California; that they had threatened to kill him. He had been trussed up and thrown into the car, then taken out into the desert and left there. He said threats to kill him had been made.

This story made headlines all over the country. However, according to a statement made by Ben Martinez, Business Representative of Studio Plasterers, Local 755, who had attended a cocktail party given by the Studio Managers on the evening of March 6, 1947, this story is false. Martines stated that some of Sorrell's own union members who wanted to go to work had, on Sunday morning, March 2, 1947, gotten into an argument with Sorrell and beat him up pretty badly; that the whole story of the kidnapping was a fake manufactured by Sorrell.

Despite this, the strikers in the studios, sided by all the forces of the Communist Party in Los Angeles County, wereto stage a mass meeting to protest

agrinst this "attack on labor" by the Motion Picture Producers and the "gangsterridden IATSE unions." The mass meetingwasto be held at the Olympic Auditorium in Los Angeles on Sunday evening, March 9, 1947. Those billed to speak were the following:

> Phillip M. Connelly Ellis E. Patterson Walter J. Turner

Joe De Silva
Rev. Father George Dunne
Rev. J. L. Castin
Mary McGall, Jr.
Dalton Trumbo

Secretary-Treasurer of LAIUC
Ex-Congressman
AFL Pressmen's Union
(Candidate for School Board)
AFL Retail Clerks, Business Agent
Loyola University
Negro Candidate for City Council
Writer
Screenwriter

The Conference of Studio Unions issued a circular on or about February 10, 1947, entitled "Anti-Labor Injunctions" in which was stated the following in substance:

"Anti-Labor injunctions are being issued at the request of employers in many parts of the United States, to prohibit picketing, encourage scabbing, break strikes and destroy unions.

"Local injunctions have been ruled out in Federal Court and in 26 states, but not in California."

He further stated that in the current Hollywood dispute, the motion picture employers have obtained court orders and injunctions without any court hearing, often with violence and with mass arrests of more than 1000 peaceful pickets.

It stated that these injunctions aid the employers in their purpose which is to smash those unions now picketing the film studios for the following advantages:

- "1. Workable arbitration machinery to settle all disputes concerning the allocation of work.
- "2. Signed contracts covering wages, hours and working conditions.
- "3. Return to their job without discrimination of all workers on or respecting the picket lines."

"Variety," for March 10, 1947, under the heading "Six Thousand Hear Sorrell at C.S.U. Rally," stated that approximately 6000 persons turned out last night at the Olympic Auditorium to hear Herbert K. Sorrell recount the story of historicant kidnapping and beating.

It stated that those attending the mass meeting voted to send telegrams to Senator Robert A. Taft and Representative Fred A. Hartley, Chairmen of the U. S. Senate and House Labor Committees, protesting proposed legislation outlawing the closed shop and collective bargaining and what were called restrictive amendments to the Wagner Act. Other talegrams were sent to Mayor Bowron, the District Attorney, and the City Attorney of Los Angeles, demanding dismissal of the mass trials, apprehension of Sorrell's assailants, and an end to the victorics which has characterized the strike.

In addition to Sorrell, the following persons addressed the meeting:

Ellis E. Patterson (former Congressman)
Walter J. Turner Father George Dinne
Rev. Jonathan Castan Averill Berman
Phillip M. Connelly Dalton Trumbo

This informant, who was again contacted between April 9 and 11, 1947, reported that there was no evidence of a settlement of the strike, which is not over wages or hours but is completely one for Communist control of the Studio Unions.

# CONFERENCE OF STUDIO UNIOES (April 22, 1947 - May 24, 1947)

Confidential Informant of Kay, 1947, that this Communist-controlled reported during the first part of Kay, 1947, that this Communist-controlled blos of Studie Unions still remains on strike and maintains picket lines before the motion picture studies. He stated this strike is now in the eighth month. He indicated the motion picture producers are attempting to bargain with the strikers but so far nothing has resulted. He also stated that the usual forces influenced by the Communist movement still support the strike.

#### II. - COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

The Communist Party "Directive" of 1935 directing penetration of the motion picture industry included also specific directives to concentrate on the so-called intellectual group including directors, writers, artists, actors, actresses and highly paid technicians. Reportedly the purpose of this control is to utilize the motion pictures as a powerful instrument of propaganda and to cause the production of pictures which will serve the interests of the foreign policy of the Soviet Union throughout the world. While there has been an immense program of intiltration. into the studio labor unions, it is, nevertheless, among the "intellectuals." particularly the writers, directors, actors and artists, or the so-called cultural field, where most progress has been made and where Communist sympathy and influence is the strongest and most far-reaching. As is frequently the case in handling such groups, the Communist strategy was to work through the use of front organizations which were not openly identified with the Communist Party, but which were nevertheless controlled by the Party through the orricial membership.

In 1930 the International Union or Revolutionary Writers held a convention in Kharkov, Russia, under instructions from the Communist International. This International Union of Revolutionary Writers was responsible for the ultimate formation of the League of American Writers in the United States. Many of the writers now employed in the Hollywood Picture Industry were schooled in the organization which sprang from this Congress and those writers who were so schooled are reportedly still carrying on for the Communist Party. At about the same time, that is in 1930, another organization ... was set up in the Soviet Union known as the International Union of Revolutionary Theater. This likewise was the parent of a multitude of suborganizations in the United States called Workers Theaters, Theater Groups. Little Theaters, etc. It is reported that all of these projects were under the firm control of the Communist Party. The first organization formed as an outgrowth of the International Union or Revolutionary Theaters was the League of Workers Theater created in New York about 1932. In 1934 its name ras charged to New Theater League.

#### New Theater League

The New Theater League set up a National Executive Board in 1935 composed of theatrical representatives in the writing and directing field throughout the United States. Among the individuals who have been associated with the New Theater League in executive positions and who are now in Holly-wood carrying on its activities are Herbert Kline, director; John Howard-Lawson, writer; Albert Kaltz, writer; Langston Hughes, writer; Clifford Odets, writer; Jay Leyda, director; Viola Brothers Shore, writer; Lester Cole, writer; Lillian Hellman, writer; Herbert Biberman, director; Frank Tuttle, director;

J. Edgar Bromberg, actor; Donald Ogden Stewart, writer, and Lionel Stander, actor. All of these persons have been identified as members of the Communist Party.

#### Contemporary Theater, Incorporated

As a part of the Communist Party program and under the auspices of the New Theater League, there was set up in Hollywood an organization known as Contemporary Theater, Incorporated. Its aims and purposes were "devoted ... to the production of the best available plays dealing with the struggles and conflicts of our times. " This organization was responsible for the production of such plays as "Peace on Earth" by George Sklar and Albert Haltz, Communist Party members; "Sailors of Cattaro" by Frederick Wolfe, which portrayed a revolutionary uprising; and "Waiting for Lefty," "Awake and Sing," "Paradise Lost" and "Until the Day We Die," all by Clifford Odets, a Communist Farty member. Among the Hollywood sponsors of Contemporary Theater, Inc., were Dorothy Parker, writer: Herman Schumlin, director: Herbert Biberman, director; Dudley Nichols, writer; Donald Ogden Stewart, writer; Lionel Stander, actor; Frederick March, actor; Florence Eldridge, actress; James Cagney, actor; Lewis Milestone, director; John Howard Lawson, writer; Clifford Odets, writer, and Frank Tuttle, director. All of these persons have been reported as Communist Party members or as members of recognized Communist Party front organizations.

Contemporary Theater, Inc., had a comparatively short life. This was not because of a lack of interest, but rather because it discovered that a simpler and easier way to get the Communist propaganda plays before the public was to utilize the WPA Federal Theater Project for their purpose. However, in 1939 the Federal Theater Project was eliminated from the Work Projects Administration due to alleged Communist control. Therefore the same Hollywood group which was instrumental in creating Contemporary Theater, Inc., again reverted to setting up its own theater group and formed the Hollywood Theater Alliance.

#### Hollywood Theater Alliance

This organization reportedly followed the usual formula of a Communist front group. Within a few months after its creation the Non-Aggression Pact between Stalin and Hitler was announced and the effect on the organization was immediately apparent. From a position of support for democracy and the popular front, the organization changed to one of isolation, opposition to lend-lease, opposition to the Selective Service Act and complete support of the Communist Party line.

The first show produced by the Hollywood Theater Alliance was "Meet the People," which followed the Communist Party line completely. It sneared at preparation for national defense and contained cleverly satirized propaganda aimed at preventing aid to Great Britain and in a general sense upheld the position of the Communist Party in its attitude toward war at that time.

At the present time the Hollywood Theater Alliance is inactive.

Host of the writers and intellectuals responsible for the organization have become active in the Hollywood Writers Mobilization or other front groups which are now very patriotic. During the period of the Hollywood Theater Alliance for the duration of the Stalin-Hitler pact, August 1939 to June 1947, it was extraordinarily successful.

#### Hollywood Anti-Nazi League

This organization was one of the most outstanding in the series of Communist front organizations set up in Hollywood. It appealed to the large Jewish population in Southern California on the basis of fighting Hitlerism and drew financial support from the producers of motion pictures on that program. Among the original founders of the Hollywood Anti-Nazis League are Donald Ogden Stewart, writer; Dorothy Parker, writer; Gloria Stuart, actress; Herbert Biberman, director; Frederick March, actor; Viola Brothers Shore, writer; Gail Sondergaard, actress, and Alan Campbell, writer. All of these persons have been reported to be Communists or Communist sympathizers. Following the Stalin-Hitler Hon-Aggression Pact and the consequent change in the Communist Party line from opposition to Fascism to a program of general isolation, the Hollywood Anti-Nazi League was "liquidated." It then became the Hollywood League for Democratic Action.

#### Hollywood League for Democratic Action

The program of the Hollywood League for Democratic Action was just the reverse of the Hollywood Anti-Nazi League, although the same teople were in control of both organizations. Its officers and members included practically the same persons who had previously been members of the Hollywood Anti-Nazi League. As stated above, many of these persons are known Communist Party members and in addition, many others, although not definitely identified with the Communist Party, are members of numerous Communist front organizations.

The organization gradually drifted out of the picture with the coming of the American Peace Mobilization.

#### American Peace Mobilization

This was a nationwide group set up in accordance with the Communist Party line of opposition to all national defense measures and the participation by the United States in "the imperialist war." The leading figure in the Hollywood area was Herbert Biberman, a director who has been identified as a Communist Party member. Known Communists associated with the group in the Hollywood area were Sam Ornitz, John Howard Lawson, Donald Ogden Stewart, Dalton Trumbo, Zichael Blankfort, Frank Tuttle and Guy Endore. Many other Hollywood "intellectuals" were reported to be associated with this group whose activities as a Communist Party front group are well recognized.

#### Hollywood Democratic Committee

The Hollywood Democratic Committee was set up in January, 1943.

Its announced purpose was the formation of an association of voters in the motion picture community to support "victory legislation" and "victory candificates." It included a number of writers, directors and actors who had previously been identified with other Communist front or Communist controlled labor groups.

#### Joint Anti-Fascist Refugee Committee

Over the years from 1937 on, during the period of the war in Spain, numerous Communist front groups had been formed to assist the Communist cause in Spain. Prominent among these were the Medical Eureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Spanish Refugee Ship Mission, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile and the United American Spanish Aid Committee. Those groups had found membership and support among the intellectual colony in the Hollywood area. The remnants of all these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. The organization is reportedly completely Communist dominated and is said to be interested only in those refugees whose political opinions coincide with those who are in control of the committee. A check of the personnel and those in charge and active in the organization shows the same names and control that have been observed in the other Hollywood front organizations. Prominent among them are Phillip Merivale, Robert Rossen, Tamara Geva and Lion Feuchtwanger.

#### League of American Writers

The Hollywood chapter of the League of American Writers is of importance because operating through its members who are firmly intrenched in the motion picture industry, it is reported to exercise an insidious influence over the type of picture produced. An examination of propaganda type pictures reflects that in almost every case the writer or writers, and in many cases the directors, are persons who have been identified as members of the League of American Writers.

The parentage and control of the League of American Writers by the Communist Party is a matter of record. In 1930 a congress of so-called revolutionary writers was held in Kharkov, Russia. An International Union of Revolutionary Writers was formed to cooperate in all countries outside the borders of the Soviet Union. The basic purpose of this union was to organize intellectuals, particularly writers, in all countries, indoctrinating them with the philosophy of Marxian Communism and to create cultural organizations for the defense of the Soviet Union. There had already been set up in the largest cities or the United States, groups of writers, artists and intellectuals called John Reed Clubs, named after John Reed, the Communist Party revolutionary. In January, 1935, a Congress of John Reed Clubs was held in New York City called the First American Writers Congress. As an outgrowth or this Congress the League of American Writers was formed. The National Council of the League of American Writers then affiliated with the International Union of Revolutionary Writers with headquarters in Moscow. Thus through the action of its National Council the League in America became an affiliate of

this international revolutionary organization which has always been under the control of the Communist Party of the Soviet Union.

In approximately 1935 the Hollywood chapter of the League of American Writers was formed. Its purpose was to include those writers who were employed in the motion petture industry in order to concentrate more effectively on the production of motion pictures. Headquarters were set up in Hollywood and the organization has functioned steadily since its formation. Among the known Communist Party members or Communist sympathizers affiliated with the Hollywood chapter of the League of American Writers are Guy Endore, Morton Grant, Paul Jarrico, John Howard Lawson, Waldo Salt, Viola Brothers Shore, Tess Slessinger, Donald Ogden Stewart and Dalton Trumbo.

The Hollywood Chapter of the League of American Writers has as an organization followed the Communist Party Line ever since it was established. It is reported that this organization has now reached such a position of power and influence in the industry that it can be said that it practically dominates the cultural section of the motion picture industry. It is said that the entire record of the Hollywood chapter, as well as the record of the national organization of the League of American Writers, shows conclusively that the Communist Party completely dominates and controls both groups.

As of February, 1944, it has been reported that a number of individuals who were formerly members of the American League of Writers and who were engaged only in writing, have now been promoted to the position of directors or producers. Among these are Robert Rossen, Director at Warner Brothers; Norman Corwin, Associate Producer at MGU, Vincent Sherman, Producer Director at Warner Brothers; Dore Schary, Producer at RKO; Clifford Odets, Producer at Warner Brothers; Sidney Buchman, Producer at Columbia; Sheridan Gibney, Producer at Paramount; Julius and Phillip Epstein, Producers at Warner Brothers; Arthur Schwartz, Producer at Warner Brothers, and E. Y. Harburg, Producer at MMM.

#### Hollywood School for Writers

The Hollywood School for Writers is a subsidiary of the Hollywood Chapter of the League of American Writers and is said to be a transmission belt whereby budding writers and those who have ambitions to become writers are developed along the political lines followed by the League of American Writers and conditioned for eventual membership in the League and the Communist Party. The School for Writers was established in October, 1939 by the Hollywood Chapter of the League. A careful check on all instructors and lecturers who have appeared before classes in the last two years shows that there has not been one who has not been identified either as a Communist Party member or as a member of recognized Communist front organizations.

#### Hollywood Canteen

The Hollywood Canteen is a project set up and operated by the various labor unions and guilds connected with the motion picture industry in

Hollywood. As the name implies, and as stated in its literature, the purpose of the canteen is to furnish entertainment and recreation for men now serving in the Armed Forces of the United Mations. The organization is incorporated under the laws of the State of California as a non-profit organization.

The movement to establish this canteen began in August, 1942, and was a proposal of a group within Local 47, American Federation of Musicians. Of the individuals active in creating the canteen, J. K. Wallace, Carroll Hollister and Sam Alberts, are all members of the Communist Party. There immediately became affiliated in the movement a number of labor organizations attached to the Conference of Studio Unions, which is Communist dominated. With the exception of the American Guild of Variety Artists, all the groups active in the formation of the Hollywood Canteen are reported to be under Communist influence. Following the formation of the canteen, however, practically every union in the motion picture industry became affiliated with it.

The present officers include Bette Davis, President; Carroll Hollister, Vice President; John Garfield, Vice President, and J. K. Wallace, Vice President. Hollister and Wallace have been identified as Communist Party members and Garfield has been associated with numerous Communist front groups. A number of individuals on the Board of Directors and on the Executive Committee of the Hollywood Canteen are reported to be either Communist Party members or members of recognized Communist front groups.

It is reported that there is little doubt that the inspiration for the creation of the Hollywood Canteen originated in Communist circles. It is also said that there is no doubt that Communist dominated individuals have much to say about the conduct of the canteen. However, owing to the fact that so many organizations and persons not sympathetic to the Communist cause are also interested in the work of the canteen at the present time, there has not been any definite attempt at propagands or other Communist activities.

#### Cinema Post American Legion

Information has been received that in June, 1943, an effort was made by Communist individuals in Hollywood labor groups to form a post of the American Legion to be known as the Cinema Post. Norval D. Crutcher of Film Technicians Local 683, was the leading figure in the organizational campaign. Crutcher, as mentioned above, was a member of the Communist Party. Approximately forty prospective members were obtained for the Cinema Post and it was reported that a temporary charter was issued by the Los Angeles County Council of the American Legion. It was reported that the purpose in setting up this post was to obtain an American Legion group which would counteract the critical action of the American Legion generally toward Communist propaganda pictures. The formation of this post was not successful due to the fact that the national headquarters of the American Legion withdrew the temporary charter which had been granted and refused to issue a permanent charter.

#### Actors Laboratory

As of February, 1944, it has been reported that a school was opened in the Santa Monica Junior College to train enlisted men of the U.S. Army in the show business. This school was established in December, 1943, under the supervision of the Army Special Service Forces, Minth Service Command, and contained a selected group of 500 enlisted men from eight states who were to be instructed in the various types of entertainment to be presented to the Armed Forces.

Information has been received that the principal instructors in this school were persons who were members of, or instructors in, the Actors Laboratory. It is reported that the Actors Laboratory is an organization set up by a number of known Communists and persons affiliated with Communist Party front organizations in the motion picture business for the estensible purpose of teaching motion picture acting. In reality, it is reported to indoctrinate those who attend meetings or classes with Communist philosophy. Among the reported Communist Party members connected with the Actors Laboratory are Helen Levitt, Devid Heilweil, Phil Brown, Roman Bhonen, J. Edward Bromberg, Morris Carnovsky and Jules Dassin. Among the persons reportedly acting as instructors in the laboratory who are reported to be Communist Party members were Irving Reis, Frank Tuttle and Gloria Stuart.

This record Temperature Committee

consequed fine antivities in July, 1943 mour the teachership of Valuetionage leve of a series Milier who is a known Community Party member. It is not a the series with limity, officially a part of the Descending early. It is a separate group composed in the main of known Communities and members of Communicat fromt groupes. Its activities thus for have been devoted principarty to publicity for its favored candidates, violent attacks on those with ment and attempts to Thigh presented Congression and sta is not in seri o ther legislators to adopt legislation through by the Community Farty. It reportedly man relating the sum of \$50,000 to the mand in the primary of southing in fallfornia in boy, 1944 - As of that timerals stained a memberchip of orne. 1,70 and a mailing list of 2,500. Manny the persons associated with its are ; Folen Gahagan Diuglas, John B. Hughes, E. Y. Harburg, albert Dacker; hits May worth, Virginia Price, Olivia de Havilland and Pex Ingres. All These presons see known to have supported Communist forteres causes in the maga-It is reportedly following the Communist Party line as laid down by Fami Provider 14 May, 1944, to work within hance raths processes to carry out the Communist verty document of is said to be the political speariest of the Communist Party is Hollywood as of May, 1944.

#### Bereen Titore Gulld

This organisation, which has been described as one of the mark strictly communist dominated groups in Hollywood has been very active in rement months. It has led the attack on the Motion Picture alliance for the Preservation of merican Ideals. The latter group is an enti-Communist organization. John Roward Lawren, a Communist writer and a member of Screen triters Outld, has been the leading figure in using the S. K. G. as the focal point for the attack on the Motion Picture alliance.

# Hotion Picture Miands for the Preservation of Theriam Ideals

This organization was formed in february, 1941, by a number of prominent writers, directors and setters and said to be opposed to the formulation influence in the motion picture industry. A number of said-Communist later teaders are also affiliated with the M. 7. At The officers of the organization includes

Prominent metion picture figures the have spoken before this group and have indicated sympathy for its arti-Communist size include fibric dable, for Goop or shd Mrs. Lake Boyers, nother of Hinger Engers.

The M. P. & has been the subject of vigorous attacks by the Communist asparable which reportedly has lived up all Communist controlled unions, guilds

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#### Pennles Fluestional Center

The Topoles b'unstional Center was formerly known as the collywood filters Embody which is mentioned earlier in the memorandum to an offs cop of the League of American Witers. It changed its name following the ammunication to Laft Provider on Jennary 10, 1944 that the Communist Perty would easie to the political party but would become an emissional organisation. As this school is conducted indexed would become an emissional organisation. As this school is conducted indexed would not the motion picture industries are from that source, the influence and prestige of the motion picture industries are thus bestowed and the school. More conventually have to the mitty screen writing acting, directing, ratio writing and vindeed subjects and are closely tied to the motion picture industries. Conventual family and the feasie, agreement or a subject of the received functional family leading formed and received forth feasie, agreement for functionary; (by Madore, screen artist; Ravels Continued for the formed fine of the formed that the content of the formed is the screen artist; the content of this screen is the dissemination of Communist Party.

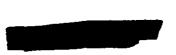
#### Hollywood Writers Mobilization

In June, 1944, it was reported that the Hollywood Writers Pobilization would produce a number of documentary films for the Overseas Branch of OWI. This arrangement reportedly was made through Robert Riskin, Chief of the Overseas Bureau of Films for OWI, a former motion picture producer in Hollywood who was a member of the League of American Writers and a close associate of John Howard Lawson and Robert Rossen, both of whom are Communist Party members. Rossen is Chairman of the Hollywood Writers Mobilization.

An article in the "Peoples World," West Coast Communist news organ, dated June 9, 1944 indicated that a Committee of the Hollywood Writers Mobilization would have responsibility for writing and producing all documentary films for overseas distribution. Among those named as participating in this program are: John F. Cohee, Professor Franklin Fearing, Philip Dunne, Robert Rossen, James Hilton, Charles Brackett, Marc Connelly, Howard Estabrook, Frances Goodrich, Albert Hackett, John Houseman, Talbot Jennings, Howard Koch, Emmett Lavery, John Howard Lawson, Mary McCall, Jr., Allan Rivkin, Allan Scott and Harry Tugend. Of the above individuals, Cohee, Rossen and Lawson are known to be members of the Communist Party and extremely active. All of the other individuals have been associated with one or more Communist Party front groups and most of them were members of the League of American writers, an organization which was completely Communist dominated and controlled.

It has also been reported as of June, 1944 that the following labor unions in Hollywood are cooperating with the Hollywood Writers Mobilization. All of these unions are described as Communist controlled.

Screen Writers Guild Radio Writers Guild Independent Publicists Guild Screen Story Analysts Guild Screen Publicists Guild Los Angeles Newspapor Guild



#### Hollywood Democratic Committee

As of June, 1944 this Committee was described as the spearhead of the attack on Congressman John M. Costello, a member of the Dies Committee, who ran for renomination in the 15th Congressional District in California. Costello was defeated. Nominated in his place was one Hal Styles, a radio commentator, who is reported to have followed the Communist Party line. The Hollywood Democratic Committee announced that it had raised a sum of \$50,000 to be used in the local campaign. It is reported that the efforts of this Committee were coordinated with all other Communist controlled organizations directly and indirectly connected with the motion picture industry. The Hollywood Democratic

Committee is described as the leader in political action in the Hollywood community. Among candidates who were supported by the Hollywood Democratic Committee and who were successful were: Helen Gahagan Douglas, wife of actor Molvin Douglas, who secured the Democratic nomination in the 14th Congressional District; Ned Healy, Democratic nomines in the 13th Congressional District; Ellis E. Patterson, Democratic nomines in the 16th Congressional District. Reportedly, all three of the foregoing individuals had the unqualified support of the Communist Party in connection with their elections.

Two members of the Executive Board of the Hollywood Democratic Committee received nominations for the State Assembly in California. These individuals were Albert Dekker and Lucille Gleason, both of whom are reported to be active in Communist front groups.

#### Motion Picture Alliance for the Preservation of American Ideals

An intensive campaign is still in progress on the part of the Communist Party to attack the MPA. A group of 38 Hollywood organizations, including a number of Communist dominated union locals and guilds, have taken the lead. This group is referred to by the Communists as "The 38 Guild." Under the leadership of John Howard Lawson and Palton Trumbo, both known wambers of the Communist Party, plans were made for a large mass meeting to be held in the middle of June or early in July to attack the MTA. Lawson is definitely the directing force of the anti-MPA movement, according to reliable informants. It was planned that this meeting should be used to start a concerted campaign against the MPA and to show it as a menace to the entire movie industry and as one which would affect the pocketbooks of every person in the industry. The issue of Communism was to be avoided and it was planned that the MPA would be attacked on the ground that it was a danger to the movie industry as a whole.

It has also been reported that this group of motion picture studio unions held several meetings and set up a planning committee to devise a modus operandi for spearheading the attack on FTA. John Howard Lawson is also known to be advising and directing the strategy of this group. Informants report this group contemplated adoption of the name, Hollywood United Film Front (HUFF), and that it appears to be a Communist front group in the making.

Latest information is that the mass meeting mentioned above was to be held at the Hollywood American Lagion Stadium June 25, 1944, for the purpose of putting the MPA out of existence.

#### Hollywood Briters' Mobilization

On July 5, 1944, an election of officers of the Hall was held with the following results:

Exmett Lavery - Chairman, replacing Robert Rossen.

Dr. Franklin Fearing, Professor of Psychology at U.C.L.A. - First Vice Chairman.

W. F. (Bill) Blowitz, Hollywood Publicist - Second Vice Chairman.

John Houseman, Screen Writer - Third Vice Chairman,

Abram S. Burrows, Screen Writer - Treasurer.

Howard Estabrock, Writer and Associate Producer - Secretary.

Of the above listed officials, Blowitz and Burrows have been identified as Communist Party members and all of the others have been affiliated with one or more Communist Party front groups. Of interest in connection with Lavery's election as Chairman is the fact that John Howard Lawson, leading Communist in Hollywood, conferred with Robert Rossen, former Chairman of the HAM and known Communist Party member, prior to the elections. At this time Rossen stated that he had held office for three years but that there was some objection to him and upon the suggestion of Lawson it was agreed that he would decline to run. Lawson is reported to have believed this to be a good idea in order that Rossen might devote himself to the overseas film work of OWI.

In furtherance of the plan whereby the Hollywood Writers' Mobilization will direct and produce documentary films for overseas use by OWI, it is reported that in July, 1944, Phillip Dunne, former Hollywood screen writer and next in authority to Robert Riskin of CNI, appeared in Hollywood to complete arrangements for the production of these pictures by the HWM. On July 7, 1944, Dunne spoke before a meeting of the HWM at the Beverly Hills Hotel, outlining the program and stating its objectives. Also speaking at this time were Albert Haltz and Robert Rossen, both prominent in the Hollywood writing field and both members of the Communist Party.

An editorial board was set up to direct the writing of the scripts for the Overseas Branch of OWI. The following known Communist Party members are on this board: John Howard Lawson, Robert Rossen, Sidney Buchman, and Meta Reis. All of the remaining members of this board have been identified with one or more Communist front groups.

#### Council of Hollywood Cuilds and Unions

In June, 1944, the Communist attack on the MPA crystallized in the formation of a group known as the Emergency Committee of Hollywood Guilds and Unions. This organization was composed of seventeen Hollywood labor organizations, many of which are reported to be Communist dominated. The so-called Emergency Committee arranged for a mass meeting to be held June 28, 1944, in Hollywood for the purpose of attacking the MPA. Approximately 1,000 persons attended this meeting during the course of which the MPA was . bitterly attacked as anti-Semitic, anti-Roosevelt, and anti-labor. Prominent speakers at the meeting were Walter Wanger, motion picture producer; James Hilton, prominent writer and member of the Screen Writers Guild; Sidney Buchman, producer of Columbia Studios and Herbert K. Sorrell, President of the Conference of Studio Unions. Buchman is a Communist Party member and Sorrell is a former member. At this meeting it was decided that a permanent group should be formed to combat the attacks brought by MPA and others in the movie industry. This group will be known as the Council of Hollywood Guilds and Unions. The Los Angeles Office has indicated that this is a new Commanist front group.

#### Motion Picture Alliance for the Preservation of American Ideals

As of July, 1944, the MPA continued to be the only organized opposition to Communist activity in Hollywood. It remained the target for attack by the Communist element. Reportedly the Communists, having failed in their first tactic of attempting to force the producers and heads of the industry to eliminate the organization on the grounds that it would "disrupt the industry," have now changed tactics and are carrying on the fight with the organized labor groups. Informants report that it appears possible that the Communists will foment a labor war in the industry by misrepresenting to the workers that the MPA is "a tool of reactionary interests" designed to disrupt the labor unions and destroy their gains in the industry.

#### Peoples | Educational Center

This organization, which has been described above as a continuation of the old Hollywood Writers' School, continues to be active as a so-called labor school in the Hollywood area. On an advertising list of sixteen instructors appear the names of five persons who have been definitely identified as Communist Party members. These are: Abram S. Burrows, Edward Dmytrik, Charles Morton Grant, William Shore, and Michael Uris. When this venture was first set up, many local labor unions affiliated with it because it was reported to them as a labor school. However, it is reported that some unions have already withdrawn when they learned it was a Communist propaganda center. On July 8, 1944, the California A. F. of L. State Federation of Labor

"unanimously repudiated" this so-called Educational Center as not being a "bona fide" labor school and so have notified all local unions belonging to the Federation.

#### Cinema Fost American Legion #561

The charter for this post was installed on April 1, 1944, efter much opposition from local organizations and individuals. The opposition reportedly was caused by the evident Communist influence over those arranging for the charter.

In connection with the Communist activity in the American Legion, Los Angeles informants report that in September, 1943, an organization called National Conference of Union Legionnaires was formed, the purpose of which was to "neutralize the Legionnin Labor disputes." Charles Vencil of Los Angeles was elected President of this group and Dr. Robert Ziegler of Los Angeles was elected Regional Vice President. Informants report that the National Conference is distinctly a Communist effort and stems from Communist Party activity.

American Committee of Jewish Writers, Artists and Scientists - Hollywood Chapter

As of July, 1944, it was reported that a group met at the home of I. H. Prinzmetal, investigator for the Hollywood anti-Nazi League and Attorney for M.G.M. Studios, and set up an organization with the above title. The purposes of the group were outlined as "problems of Jewish unity, cultural relations with world Jewry, cooperation with World Jewish Congress in Palestine, and the Jewish Anti-Pascist Committee for Moscow." The meeting reportedly was almost completely composed of persons connected with the Hollywood Motion Picture Industry, all of whom have been connected with Communist Party activity. Known Communist members at the meeting were Albert Haltz, Paul Jarrico, Jack Moss, Eva Shafran, Director of the Communist Morkers' School, and Abraham Maymudes of the International Morkers Order (IWO). Los Angeles informants report the new organization is apparently a Communist front group.

#### Mollywood Writers' Mobilizatibe

As reported in July, 1944, the Hollywood Kriters' Kobilization effected an arrangement with the Office of War Information for the production of several documentary films. In August, 1944, an article in the Hollywood Paily Variety indicated that a number of these films to be produced in the near future would deal with postwar and international planning as well as air cadet recruiting and Red Cross campaigns. Details concerning the films planned are being set out in Section IV of this memorandumic

- 14 -

#### Actors Laboratory

In August, 1944, the Actors' Laboratory was reported to be completely Communist controlled and to constitute an important factor in the Communist apparatus in the Hollywood motion picture industry. An article appearing in the Los Angeles Times for August 10, 1944, reported that a troop of seven players, the first of four such groups to be provided by the Actors' Laboratory, had left for England to begin a six-month tour for the entertainment of Army service personnel. Of the seven individuals, three were reported to be known Communist Party mambers, namely, Art (Arthur) Smith, Ned Glass, and Mary Jo Ellis.

#### Council of Hollywood Guilds and Unions

In August, 1944, it was reported that two additional unions had joined this Communist front group, namely, the Screen Actors' Guild, A. F. of L., and the American Federation of Musicians, Local 47, A. F. of L. These two unions are described as two of the most powerful in Hollywood. Both include a number of known Communist Party members. It was reported that the purpose of the Council is to furnish a front for the Communists within the Hollywood labor unions.

#### Hollywood Democratic Committee

In August, 1944, it was announced that on September 15, 1944, a daily newspaper would enter the Hollywood publications! field to be sponsored by the Hollywood Democratic Committee. Los Angeles informants reported that it can be safely assumed that this publication will also be a Communist propagands organ since the Hollywood Democratic Committee itself is a Communist front group.

#### General Political Activity of Cultural Groups

As of August, 1944, it was reported that the principal Communist activity and propaganda in the motion picture industry is directed toward the coming national and local elections. The activity of Hollywood Communists was reported to consist largely of their work through Democratic Committees, Trade Union Committees, Cultural Groups, Hollywood Writers' Mobilization, Green Writers' Guild, and all other front organizations, in supporting certain candidates for office at the coming fall elections.

### Hollywood Democratic Committee

Informants have advised that this front organization has now become the most important political group in Southern California due to its connections with the motion picture industry and the prestige derived therefrom and due to the further fact that it has enrolled within its membership many

prominent persons and well-known writers. It has announced that it will launch a campaign of publicity for its program within the next sixty days, utilizing the talents of its membership as writers, speakers and workers. The September 6, 1944, the Hollywood Democratic Committee held a meeting, the purpose of which was stated to be "to mobilize writing talent for the election campaign." Among those at this meeting were Donald Ogden Stewart, Dalton Trumbo and Olivia de Havilland. Stewart and Trumbo are known Communist Party members and Olivia de Havilland has been associated with numerous front organizations. It was reported that 143 writers of the motion picture industry endorsed this meeting and of this group, 76 writers are reported to have records either of Communist Party membership or activity in various Communist front organizations. Reportedly the writers affiliated with this group will offer their services to the CIO Political Action Committee or to the United A. F. of L. Political Action Committee.

#### Hollywood Free Press

It has been reported that the Hollywood Democratic Committee on September 15, 1944, will commence publication of a daily newspaper which, it is stated, will have a circulation of 500,000 in Southern California. The paper will be under the supervision of the HDC and allegedly will be called the Hollywood Free Press. A meeting was held August 28, 1944, in Hollywood to consider material available for the first issue of this paper. Among known Communists present at this meeting were Dalton Trumbo, George Popper and Eddie Blum. A special edition of the paper was planned in connection with the campaign to elect Styles and Healy to Congress in the Los Angeles area.

#### Council of Hollywood Guilds and Unions

Informants advise that this organization has now grown to such size that it has enrolled 21 of the most important key unions in the motion picture industry. Although it is composed mainly of unions affiliated with the American Federation of Labor, it contains several independent cultural unions such as the Screen Writers' Guild. During August and September, 1944, it has taken into its membership the Screen Actors' Guild and Studio Utility Employees' Local 724. These two unions are said to represent some 12,000 members. Informants advise that the Council is well on the way to achieving domination of the Hollywood Motion Picture Labor Unions, which has been a program of the Communist Party for some time.

The Council issued a 34 page booklet attacking the Motion Picture Alliance for the Preservation of American Ideals and mailed the booklet to every union and political organization throughout the United States. It was reported that 10,000 copies were printed. The content is said to be a most violent attack on the MPA, accusing it of having been sympathetic to the DAB and implying connections with Pather Coughlin, the Christian Front, the KKK, Gerald L. K. Smith, Joe McWilliams, and the individuals now on trial in Washington, D. C. for sedition. The address shown in the booklet

as the headquarters of the Council is 1655 North Cherokee Ayems, Hollywood, California, which is the address of the Screen Writers' Guild, a completely Communist-dominated union.

#### Cinema Post #561, American Legion

In September, 1944, it was learned that as of August 1, 1944, a permanent charter was issued to this Post of the American Legion. As stated earlier in the memorandum, considerable opposition had been encountered; however, a temporary charter had been issued at this Post in December, 1943, and an investigation had been made by one George Contreras, a Deputy Sheriff and Legiconaire in Los Angeles, to determine the validity of charges of Communist control. Contreras allegedly made a favorable report to the national headquarters and an installation ceremony was held on or about April 1, 1944, which resulted in the granting of a permanent charter. The persons chiefly active in this group have been Norval Crutcher, Robert Lester alias Robert Watson Leicester and Don King. King and Crutcher are known to have been Communist Party members and Lester has been associated with memorous Communist movements. However, at the present time none of these individuals hold important offices in the Post.

#### Writers for Roosevelt

A Daily Worker article for September 16, 1944, reported formation of the above organization for the purpose of securing election of Roosevelt. The sixteen members of the main executive committee included Dalton Trumbo, Cuy Endore, Edward Blum and Edward Eliscu, all of whom are Communist Party members. Members at large of the Committee included Julius and Phillip Epstein and Paul Trivers, reported to be Communist Party members. It is said that the group is affiliated with the Hollywood Democratic Committee.

#### General

During the latter part of September, and during the month of October, 1944, a number of the Communist front groups, including the Joint Anti-Fascist Refugee Committee, the Hollywood Writers Kobilization, the Peoples Educational Center, the Hollywood Women's Council, etc., dropped all other activity and concentrated on the election campaigns. Their purpose was to work for the election of those candidates who were backed by the CIO Political Action Committee, and with two exceptions those candidates were also supported by the United A. F. of L. Political Action Committee. The exceptions were the candidacy of Hal Styles for Congress in the 15th District in California, and Ned R. Healy for Congress in the 13th District. All groups centered their forces in the Hollywood Democratic Committee, the organization which is reliably reported to be the main front through which the Communist Political Association operates in the Hollywood Section.

#### Hollywood Democratic Committee

This organization, the character of which has been described hereinbefore, sponsored a political meeting on October 16, 19hh, at the Burine Auditorium in Los Angeles, at which nationally known speakers were to appear, the principal one being Senator Harry Truman, Vice Presidential candidate on the Democratic Party Ticket. A list of approximately 600 names appeared as sponsors of the meeting. This list included "men and women of the film colony." A confidential source advised that in the list there appeared the names of many known Communists and Communist sympathizers.

In its political activity, the Hollywood Democratic Committee sent its members on a door-to-door program. It has also issued a newspaper entitled "Free Pross." This organ is issued in newspaper style and has a claimed circulation of 500,000 copies. It is stated that the content is written by known Communists under their signatures. The subject matter of the articles follows the Communist Political Association Line. Also in its political activities, the Committee has furnished speakers and entertainment in the form of playlets and skits for all gatherings where Communists are active, particularly in the CIO and A.F. of L. labor unions. Arrangements were made by the Committee with a group known as the "Actors Lab", a Communist controlled school for the development of actors for the motion picture industry. This organization is the original source of the entertainment.

The Hollywood Democratic Committee has been described by informants as one of the dominating influences in the Democratic Party of Southern California. It has raised a large amount of money, approximately \$150,000, according to its claims, which money, according to the Committee, was devoted to the election of its endorsed candidates. It might be noted that the Committee supported all those candidates who were supported by the Commist Political Association.

With regard to its selection of candidates, Hal Styles, a radio broadcaster, was selected and andorsed by the Committee, as a candidate for Congress in the 15th Congressional District. Styles was running on the Democratic Ticket against the incumbent John M. Costello in the Primaries. Styles received the nomination. Subsequently there was publicized his background wherein it was alleged that at one time he had been the Klengle and Exhaulted Cyclop in the Ku Klux Klan in 1927 and 1928 in Jamaica, New York. He was exposed in the Los Angeles Examiner in a series of articles beginning September 21, 1914. It is said that his name in Jamaica, Long Island, was Harry J. Styles. The expose further stated that Styles had been indicted, tried and convicted for the crime

of perjury in Jamaica, New York, and had been sentenced from two to four years in prison. The conviction, however, was reversed on appeal, according to the articles, and the case was not tried again. It is said that the discovery and expose caused commotion within the Hollywood Democratic turnities, and after due consideration it withdraw its endorsement of Styles. Furthermore, some A. F. of L. labor unions in Hollywood which had originally endorsed Styles, also withdrew their endorsements. The Communist element in control of the Committee wanted to continue the endorsement of Styles but in deference to the objections of certain motion picture producers who have supported the Committee, the Communist element permitted its withdrawal to stand. Styles, it might be noted, was defeated in the November 7, 1944, elections. At least four of the candidates who were supported by the Hollywood Democratic Committee won their posts in the elections. They are Ned R. Healy, Congress, 13th District, California, Healy has been described by informants as a follower of the Communist Party line since 1938.): Holen Oahagan Douglas, Congress, lith District, (A source has advised that this person was supported by all Communist forces and furthermore, that when she was active in Hollywood film circles, she was connected with and supported various Communist front groups.): Ellis. B. Pattorson, Congress, 16th District, (Pattorson has been described by an informant as one active in Communist affairs for a number of years. He has been a member of or supported a great number of front groups, including the American Feace Mobilization, the Hollywood Anti-Hazi League and the Motion Picture Democratic Committee, all of which groups followed the Communist Party line from isolationism to pro-war when Germany invaded the Soviet Union.): Albert Dekker, California State Assembly, 57th District, (Dekker is said to be one who has followed the Communist Party line for a number of years as an actor he was active in the Now Theater League and in the International Union of Revolutionary Theaters in the New York area during the period 1935 - 1937. This was prior to his coming to Hollywood where he later became a member of the Hollywood Democratic Committee and a member of the Executive Council of this group.

# Conference of Hollywood Guilds and Unions

During October, 19hh, it was reported that the Council was gradually absorbing the Conference of Studio Unions. According to the Confidential Informant, this is the regularly established process of "face-changing" which has long been used by Communist elements. The source offered the opinion that the Conference of Studio Unions will disappear and later energy within the Council, not as a group, but as individual unions, and those who controlled the Conference will control the larger blue of twenty-three unions.

In addition, the Council of Hollywood Guilds and Unions has proposed to set up a "Labor Center" in Hollywood where all unions can meet and have office. To date, however, no progress of note has been made.

(Ibid.)

#### Hollywood Writers Mobilization (Formerly League of American Writers)

In the latter part of September, 19kk, information was received that the Hollywood Writers Mobilization, which formerly served as a "front" for the League of American Writers, assumed most of the work of the League of American Writers, which organization passed out of existence. Former members of the League of American Writers now operate through the Hollywood Writers Hobilization in the political and propaganda fields and through the Screen Writers Guild, an independent labor union representing writers in the motion picture industry.

#### Motion Picture Alliance for the Preservation of American Ideals

This organization, which was formed to oppose Communist activity, bucase inactive during the two months prior to the elections in Movember, 19th. It has been stated that the Alliance issued a statement to the effect that it did not desire to be looked upon as a partisen political organization, and therefore was waiting until after the election before again becoming active, [Did.)

The following information is being set out under this section, inasmuch as it involves irregularities on the part of Maribess Temple Stokes, also known as Mrs. Everett L. Stokes, who has been employed in the offices of the Alliance.

On October 11, 1914, a confidential informant of the Los Angeles Field Division saw in the offices of the Alliance a document containing the names of Communists, the source of which information allegedly was the FBI. Examinations of the document made available by this informant, who had obtained it from the offices of the Alliance, indicated rather clearly that the information therein had appeared in an FBI report. The informant in the meantime had been advised the information in the document had been received from ONI.

As a result of a file check, suspicion centered on Maribess Stokes who has been serving as a secretary to the Alliance. She was formerly employed by ONI and she is the wife of a Naval officer. She had discontinued her employment in May, 19hh. It was subsequently learned that she had had the opportunity of reviewing an FBI report from which she had made notes, thereafter typing them into a memorandum. Copies of the memorandum were furnished to Bordon Chase, Hollywood film writer, and a member of the Executive Board of the MPA; Sam Wood, producer and president of the Alliance, and James McGuinness, Executive Chairman of the Alliance. It was learned that McGuinness had had additional copies made and distributed to the directors of the Alliance. Subsequent information from McGuinness indicated that approximately eighteen copies were made and distributed.

Maribess Stokes admitted obtaining the information from Lt. Daniel E. Goodykoonts. She also admitted that it was a matter of common knowledge to high officials of the Alliance that she could obtain information from ONI with the result that whenever they desired a check made on anything they would contact her and she, in turn, would contact Goodykoontz, who would check the files. She said she understood that such information, in all probability, originated with the FBI. She also admitted seeing a copy of the FBI report in question and making shorthand notes from the report for approximately two hours, taking down some excerpts and comments verbatim.

While the material obtained by Maribess Stokes was reprinted in the form of a pamphlet entitled "We Accuse" prepared by Borden Chase, no distribution was made.

As a result of the activities of Goodykoonts, he was immediately removed from duty and confined to his home. Later it was learned that he was transferred to Iceland apparently for his unauthorized disclosure of ONI information.

#### National Council of American-Soviet Friendship

The November 21, 1944, issue of the Daily Worker, page 12, carried an article listing the identities of screen stars who reportedly wired greetings to the rally held by the National Council of American-Soviet Friendship, an organization known to be under Communist control, which has for its purpose propagandizing the Soviet Union in this country. According to the Daily Worker, the text of the message was as follows:

"In time to come the recognition of the Soviet Union by the United States will be remembered as the beginning of an era which brought savagery, ignorance and hunger to an end. It will be remembered as the first step taken toward new horizons of a world where security and culture are meant for the happiness of all people everywhere.

"On this occasion Hollywood wishes to add its voice to the voice of all Americans hailing the mutual bond which exists and which will continue to grow between our great country and our great Allies. In this friendship lies not only the hope but the future of the world."

The article also advised that the following people signed the telegram:

Larry Adler
James Cagney
Eddie Cantor
Charles Chaplin
Dorothy Comingore
George Colouris
Clivia De Havilland
John Garfield
Ira Gershwin

Rita Hayworth
Katharine Hepburn
Gene Kelley
Alexander Knox
Groucho Marx
Harpo Harx
Edward 3. Hobinson
Sylvia Sidney
Gail Sondergaard

Orson Walles

Of the above listed persons practically everyone has, in the past, been affiliated in some degree with the Communist Hovement.

(Daily Worker, November 21, 1944

# deneral - November, 1944

Lichol.

Communists in the Hollywood Mation Picture Industry and the numerous front erganizations, in the Hollywood area, have become more open in their activity. According to the informant, the part they played, operating through their front organizations, in the elections, was most effective from their standpoint. They have been very successful in lessening antagonism to Communists by strassing the great part they played in the elections as an example of their Americanism. Very cleverly they have instituted a slogan which is being heard from all sides within the industry. The slogan is, whenever there is the slightest criticism of Communists or the Soviet Union, "After all, what is the matter with Communism?" This is a very effective tactic because the ordinary employee does not have sufficient knowledge of the subject to give an intelligent answer. The purpose of this is to break down the "taboo" against discussing the subject matter. This is a common expression heard within the unions and on the studio lots at the present time.

In summation, according to the informant, it can be said that in a broad sense, objections to Communists or Communists are apparently losing their force. This permits the Communists employed in the motion picture industry a greater latitude in using their personal prestige by more openly supporting the various front groups in the Southern California area.

#### American Touth for Democracy

In connection with the section set out immediabely above, the informant has advised that a clear and emphatic example of the open work described above, was exhibited at the first anniversary meeting of American Youth for Democracy, the successor group to the Young Communist League. This anniversary meeting was celebrated at the Hollywood Roosevelt Hotel, December 1, 19hh. The organization is known to the general population in Hollywood as a Communist group. However, seventeen prominent persons now employed in the motion picture industry, either sponsored or addressed the meeting. While this was a meeting of American Youth for Democracy, and presumably independent of the motion picture industry, yet the prestige of this industry was lent to the organization through the publicising of names of prominent motion picture people who supported it. Those people were:

George Bradley, Business Agent, Local 99, Studio Laborers. Edward Dmytrik, Director Lion Fouchtwanger, Writer Irving Fineman, Writer Carroll Hollister, Musician Rox Ingram, Actor Ring Lardner, Jr., Friter John Howard Lawson, Briter Albert Malts, Friter Thomas Mann, Writer Sam Moore, Actor Clarence Muse, Actor Sam Ornitz, Writer Earl Robinson, Musician Frank Scully, Writer Herbert K. Sorrell, Labor Official Dalton Trusbo, Writer Alvin Wilder, Writer

#### Hollywood Democratic Committee

The informant has pointed out that during November, 19hh, and the first part of December of 19hh, this Communist front group unich originally was presumed to be set up as a temporary group to support the Democratic Party as well as Communist sponsored candidates in the November, 19hh, election

and the primaries which preceded it, is now to be maintained as a permanent organization. It is proposed that its work will continue in the political field and that the organization will occuperate with and support the Political Aution Committee and all other "progressive" groups in politics.

In an official report issued subsequent to the Hovember, 1944. election, this organisation stated it had collected and expended \$85,133.57 during the period July 14 - October 27, 1944. This money was reportedly used for political campaigns. The organization did not state that any money had been collected between October 27, 1944 and the date of the elections, November 7, 19hh. The report goes into detail as to the activities of the Committee, stating who the pursons were taking part in its program and how the work was divided. It also gives the names of the motion pictures, actors, writers, musicians, etc. who worked in the program. The entire list of those given contains names which have been identified with the Communist movement in varying degrees. The informant has advised that the Hollywood Democratic Committee states that it is now making preparations for future local elections during May, 1945, and it is through? this organization that the film industry exerts political pressure in local politics. Control over the Committee is exerted in the usual way, Communists in the background, pulling the strings of control.

#### Motion Picture Alliance for the Preservation of American Ideals

During the month of November, 19th, this anti-Communist group, according to the informant, continued its inactiveness. It has taken no action of any kind worth mentioning, and it is recalled that the organization took the position before the election that, to avoid any implications the group is of a partisan political nature, it would practically cease activity. After the elections there was little evidence of any activity. It is alleged that motion picture producers are putting pressure privately on mambers of the organization to dissolve it. The informant believes that it will succumb within the near future.

# Council of Hollywood Guilds and Unions

Originally this Council was formed to combat the anti-Communist campaign of the Motion Picture Alliance for the Preservation of American Ideals. At the very beginning it was a loosely formed group composed of some twenty-one guilds and unions in the industry. Although the Motion

Picture Alliance has now become more or less inactive (November 1944 and the first part of December, 1944), and shows signs of disintegration, the Communist elements in control of the Council have taken advantage of this extration to continue as a permanent organisation. It has been announced that a permanent paid executive secretary has been appointed and further, that the Council will broaden its activities into other fields. The informant states that this means the Council will become a very powerful Communist influence in Hollywood and can possibly supplant the existing bargaining involved in labor relations in the industry, as well as in other matters.

#### Hollywood Writers Mobilisation

During Movember, 19hh, and the first part of December, 19hh, this organisation continued its activity in the usual manner. The informant advises that the organisation has grown through its connections with the Office of War Information and its resultant "war activities." While not officially affiliated with the Peoples Educational Center (referred to immediately hereinafter), a Communist controlled school, many of those prominent in the Hollywood Writers Mobilisation have taken a part in the educational activity in this so-called school and thus the influence of the organization is brought into play in this field. The League of American Briters, the parent organization of the Hollywood Eriters Mobilisation, as of December 10, 19hh, had become completely inactive and practically dissolved.

#### Pooples Educational Center - Hollywood Extension

The informant has advised that this school of "indoctrination" has become one of the most effective Communist controlled groups in Hollywood. Because by using the "lute" of Hollywood and the notion picture industry, it is attracting large numbers of young people who wish to become employed in the film industry. By using the names of many Hollywood top directors and writers — many of them acting as instructors — this school is doing more to propagate the Communist movement in the film industry than any other effort. It has the support of and the sponsorship of some thirty—nine labor unions and guilds and is a part of a chain of such schools now being inaugurated in the Southern California area. The informant has advised that Communist influence in the film industry and its connections is growing day by day and the opportunity afforded by the war effort makes all this possible and Communists are exploiting this situation to the limit with telling effects.

# National Council of American-Soviet Friendship - Los Angeles, California

Information was received that on Movember 20, 19hh, Thomas Leonard Harris, former head of this organisation in Los Angeles, who subsequently resigned, advised Mrs. William Dieterle, wife of William Dieterle, who is proximent in the motion picture industry, that the only thing this organization proposed to do in the Los Angeles area from that time on was connected with the motion picture industry.

#### Hollywood Democratic Committee

The January 25, 1945, issue of the "Daily Worker" carries an article on page 5 entitled "100 Hollywood Leaders Sign Wire to F.E.R." This article concerns a telegram reportedly sent by 100 people in the movie industry which was directed to the President and which requests the President to terminate proceedings against Harry Bridges.

The article stated that the action in drawing up a telegrom was taken at a dinner sponsored by the Hollymood Democratic Committee. Eartley Grum was one of the prominent sponkers at the dinner. He is a San Prancisco attorney and a close friend of Louise Braunton, wealthy Communist functionary. John Crowwell, movie director and President of the Directors Guild, presided at the mosting and Walter Manger, motion picture executive, introduced Grum, both of whom urged executive action in the Bridges case. The following persons are also said to have signed the telegram: Abe Burrows, known Communist who is the writer of "Buffie's Tavern", radio show; William Distorle, Director; Mip Marburg, writer; Walter Houston; Humett Lavery, President of the Sereen Writers Ouild; John Lawson, known Communist motion picture writer; Jack Moss, Producer; Dalton Trumbo, known Communist screen writer and Morris John. Provident of the Los Angeles Chapter of the National Lawyers Guild.

# Hollywood Writers Mobilization

During the month of January, 1965, information was received that this organization, through its connections with the Office of Mar Information, has now become a part of what in officially called the Mar Activities Committee, Hollywood Division. The Committee is now setting up a program for "patriotic cooperation for 1965." Other organizations officially affiliated with this Committee are the Jargen Writers Guild, the Screen Directors Guild, the Screen Actors Guild, the Academy of Motion Picture Arts and Sciences, the Artists Managers Guild, the Association of Motion Picture Producers, the Public Information Committee of the Motion Picture Industry, and the Hollywood Victory

Committee. It has been pointed out that although most of the foregoing are free from Communist influence the presence of the Hollywood Writers Mobilization, Sereen Writers Guild, the Screen Directors Guild and to some extent the Screen "Actors Guild, constitutes a potential infiltration of the program of Communist influence. The Hollywood Writers Mobilization has announced it will shortly issue a publication, first as a quarterly magazine "For People All Over America and the World Who Want to Keep in Contact with the New Currents of Opinion, Hope and Achievement, Flowing Out of Hollywood." The proposed publication has the name "Hollywood Quarterly." A confidential source has advised that the Editorial Board will be composed of John Howard Lawson, Dr. Franklin Fearing, Ralph Beals and James Hilton, Lawson is a known Communist and the other three have long records of Communist activities.

#### Hollywood Democratic Committee

This organization as of Jamary, 1945, became a permanent group at which time its amounced membership reached 3,000. It has been described as the leading political group in Southern California in the Democratic ranks. It is said that while the Committee is not a part of the Democratic Party, officially, it identifies itself as the Coordinating Committee for the purpose of bringing together all groups to work within the Democratic Party. In line with this policy it is said to have called a meeting held at the Biltmore Hotel in Los Angeles, California, on January 8, 1945, for the purpose of creating a "Coordinating Council."

Delegates representing the CIO Political Action Committee, the United A.F. of L. Committee for Political Action, the Railroad Brotherhood and the Hollywood Democratic Committee were present. It is claimed that all expenses for the meeting were paid by the Hollywood Democratic Committee.

Michael Fanning, Chairman of the Los Angeles County Democratic Committee was Chairman of the Conference. Some seventeen others were present representing trade unions, and minority groups composed of Negroes, Mexicans and others. Confidential Informant advised that several A.F. of L. representatives refused to ally themselves with the program because they considered the Hollywood Democratic Committee as a Communist controlled group. According to the informant the following persons planned the conference: Norvall D. Crutcher, Secretary-Treasurer of the Screen Technicians Number 683 and a former Communist; George Campbell, writer; Max Connelly, Chairman, Hollywood Writers Mobilization.

On Jamary 5, 1945, the Hollywood Democratic Committee began a series of radio forums, The first one of these was held on this same date over radio station KFWB, Hollywood, California. This station was said to be owned by Yarner Brothers Studios and those participating in the first forum were John -- Howard Lawson, known Communist, Orson Welles, Dr. Franklin Fearing, University of California at Los Angeles professor with a long record of Communist activities; There Dekker, writer and member of the State Assembly, and John Cromwell, writer.

It has been further reported that the Hollywood Democratic Committee has begun to take part in the spring elections in Los Angeles during 1965.

It has been announced that the Committee will publish a daily paper which will serve as a continuation of the Free Press which it issued during the recent Mational elections in Hovember, 1964.

#### Hollywood Writers Mobilization

This organisation revived its publication "The Communique" and distributed it during January, 1945. The first revived issue was dated Ducember 1, 1944. Among the following items of interest in this revived publication were protest and action taken to counteract the investigations of the California Legislative Committee on un-American Activities of the Eriters Congress held October 1, 2, and 3, 1943 on the campus of the University of California at Los Angeles. A letter of protest was sent to the California Bar Association protesting the methods of this Committee's investigation, which investigative committee has investigated Communism and Communists since its inception. The publication also referred to the holding of the "Presior and Town Meeting" at the Village Theater, Westmood, California, when the picture, "Tomorrow, The World" was given its first showing.

In the early part of Earch, 1945, the pross, including the Jormanist "Daily Norker," carried news items to the effect that Robert Riskin,
Chief of the OKI Gverseas Motion Picture Bureau, had proposed that the
motion picture industry set up a nonprofit company for the posture production of educational films for overseas distribution. His proposal is alleged
to have had the backing of the State Department which would help determine
the subject matter for the films. The "Daily Norker" writer, David Platt,
in his column for March 14, 1945, set forth information that lester Jowan,
an independent producer, opposed Riskin's idea on the ground that wit would
handleap our industry by imposing a stigms of propaganda or political control..." Flatt condumned Jowan's statement as sounding like the "line of
the Motion Ficture Alliance." He stated that fortunately there were other
influential producers who supported the project.

The Hollywood Mriters Mobilization, in March, 1945, gave full support to the proposition and as it is reported in the "Daily Morker" for March 11, 1945, a letter was directed to Cowen by the Hollywood Mriters Mobilization, empressing amazement and denying that any such errangement would mean governmental control. The following statement was made in the letter: "To assert, as you do, that 'to hendicap our industry by imposing the stigma of propagands or political control is the surest way to destroy it," is, in our opinion, so much eye wash. The government of our imerican democracy has not and is not trying to impose any such control on the industry. It has been cooperating with the industry in a time of world

crisis in an effort to use the international language of pictures in a more informed and intolligent way for strengthening the forces of Democracy in this world."

The publication of this organization, "The Communique," for March, 1945, carried an article entitled "Hollywood Writers Mobilization Contacts with New France," and stated, "Several Hollywood Writers Mobilization mambers recently had the honor of greeting a group of distinguished French journalists who wrote and published underground newspapers in France during the German occupation.

"Among the French journalists were kme. Andree Viollis of 'CeSoir' and 'L'Humanite' of Paris; Etienne Bonichon of Toulouse; Jean-Paul Sertre, representing 'Figaro' and 'Combat'; Stephanie Pizella of the 'Paris Libre'; Pierre Demoger of Paris; Louis Lombard, representing 'Grenable' newspapers; Joseph Antonorsi of Marseilles; and 'Villers', the legendary underground editor of Lyons."

The article stated, "They are in the United Status as the guests of the American Government. Traveling in an Army plane, they are making a survey of the country's war effort and will carry back to France the story of America's contribution to the common cause."

Reliable information received from confidential sources is to the coffect that the contacts of the two women listed above were principally Compunists connected with the Hollywood Writers Mobilization. It is known that their contacts included Carl Winter, Los Angeles County President, Communist Political Association, and certain functionaries of the Communist "Peoples World" newspaper.

A reception or a social affair in honor of Eme. Andree Viellis was held in the home of Jean Ronoir, Motion Picture Director, who resides at 1615 North Martel, Mollywood, California. A number of known and reliably reported Communists and Communist sympathizers were reported to have been present at the affair, including Vladimir Pozner, Dalton Trumbo, Ring Lardner, Jr., Fred Rinaldo, George Sklar, Robert Lees, Janet Marjorie Lewin, Merbert Biberman. Etiennette Benichon, on February 13, 1945, was in conference with Carl Minter. On February 15, 1945, she was present at a meeting at the "Feoples Morld" office in the presence of such Communists as Carl Minter, Max Ollver, Paul Cline, Frank Radish and Elizabeta Leach. During her visit there she spoke concerning the und reground of the French Communist Party, the De Gaulle Government, the French Labor movement and De Gaulle's recognition of France.

The most recent editorial board of "The Communique" of the Holly-wood Writers Mobilization was listed in the March 9, 1945 issue of "Daily

Variety." The list is as follows:

Sidney Buchman - Chairman, member of League of American Writers. John Howard Lawson - Writer and Communist Party functionary. Phil Dunne - Member of the Screen Writers Guild and League of American Writers.

Dore Schary - Member of League of American Writers, Hollywood Writers Mobilization, Hollywood Democratic Committee, Assistant Producer at MGM.

Richard Collins - Member of League of American Writers and husband of Dorothy Commingore.

Meta Reis, Reader at Paramount Studios.

Waldo Salt - Writer.

Relvin Levi - Member of League of American Writers and one of the founders of the Writers School.

Sidney Harman - Member of the League of American Writers, representative of the Government in OWI films.

Major Edmund North
Leonardo Rercovici - Writer

#### Hollywood Democratic Committee

Information was received in January, 1945, that this organization had formed the Mobile Theater Unit, the function of which is to provide dramatic presentations for union and political meetings. A confidential source stated that a memorandum in the possession of the Communist Political Association in Hollywood contained these statements with regard to the Mobile Theater Unit: "The Unit attempts to put on material of a high dramatic quality, not superficial ajit-prop stuff. In all dramatic activities, one of the greatest problems is material. The dramatic groups are fumbling around trying to develop standards of material but still do not show too much political alertness and a tendency to be carried away by flashy dramatics, for example, the Vanguard Theater, many of whose members are also active in the Collywood Democratic Mobile Unit and the Laboratory, was considering producing 'Native Son.' No one in the group was alert to the scrious dangers in such a production although they saw them after some discussion about them was had." It was reported in March, 1945, that this organization was in the process of organizing functionary radio committees and committees of wellknown actors to produce material not only for the use of this organization, but also for others.

On March 24, 1945, the Hollywood Democratic Committee held a meeting at the home of Dalton Trumbo, Communist Hollywood screen writer. The Chairman of this meeting was Bartley Crum of San Francisco, an Attorney who has supported Communist causes for a number of years. The meeting was in furtherance of its campaign to prevent the deportation of Harry Bridges and to secure for him the right of citizenship.

#### General

Confidential Informant advised in the latter part of May, 1945, that the Communist activities in the motion picture field in Hollywood were devoted almost exclusively to the United Nations Conference, the jurisdictional strike called by the Conference of Studio Unions, the municipal primary elections, and the runoff of municipal elections. This source has advised he has observed a great deal of confusion and indecision in the inner-Communist circles because of the Communist issue being forced into the open by this strike. On the position which the trade paper "Hollywood Reporter" has taken on the subject of Communism, the source stated that the Communist line has not been clear on some angles of procedure. The source stated he has noted considerable apprehension that there is to be a major change in the Communist line, as well as excitement and speculation on the results of the United Nations Conference.

This same source subsequently reported that during the latter part of May and the first part of June, 1945, Communist activity in Hollywood, as elemented in the United States, was taking a different form because of changes in the Soviet foreign policy and the alignment of various allied Nations with regard to claims at the Peace Table. This source pointed out that the transition period, as far as the change in policy of the Communists in Hollywood, will be from 60 to 90 days before the policy becomes clear since there will be the necessity of preparing the groundwork and devising political "analysis", which always precedes a change in Communist tactic and visible objectives.

### Hollywood Writers Mobilization

This organization, during the latter part of April and the first part of May, 1945, appointed John Howard Lawson, Communist functionary, as its representative to act as an impartial observer at the United Nations Conference. Richard Collins and Leonardo Bercovici were said to aid Lawson in his work.

During the same period the publication "Communique" announced the organization would hold a conference on the United Nations program at the Los Angeles high school on May 18, 1945. Those announced as being the principal speakers were Archibald MacLeish, Assistant Secretary of State, and Henri Bonnet, French Ambassador to the United States.

During this same period Confidential Informant stated,
The work of the Mobilization in connection with the OWI Overseas Bureau
went into high gear as a result of a recent series of conferences between

Robert Biskin, Chief of the Buresu; Phil Dunne; and the Hollywood Writers
Nobilization Educational Committee on Overseas Films, headed by Sidney
Bughman. Nine out of the 14 members of this Educational Committee
are all reliably reported to be members of the Communist Political Association.

It was also learned that beginning March 21, 1945, this organization was to present a series of radio programs over the Blue Network, dealing with problems of the returning soldiers. The Committee producing this has been described as one strongly under the influence of Communists, including Sam Moore, Louis Solomon, and Pauline Lauber Finn.

It was subsequently reported in June, 1945, by Confidential Informant that this organization, to conform with the new Communist line (transitory), has held its open activities in abeyance pending a clear delineation of the new line.

Hollywood Democratic Committee, now Changed to Hollywood Independent Citizens Committee of the Arts, Sciences, and Professions.

On June 6, 1945, a meeting was called by this organization at American Legion Hall in Hollywood for the purpose of changing its name as indicated above and to formulate its work for the future. By unanimous vote 350 persons present agreed to the change in name. At present the Hollywood Democratic Committee is said to be going through the necessary mansuvers to affiliate with the Independent Citizens Committee of the Arts, Sciences, and Professions, which organization was first set up in July, 1944, under the name Independent Voters Committee of Arts and Sciences for Rosswelt.

## Concret.

On April 18, 1945, the "Hollywood Reporter," a daily trade publication, printed an editorial stating that while Hollywood had performed a great service in exposing and opposing Nazis and Fascists, it was now about time that pictures be made showing the attempts of Communists to undermine our way of life in the United States. The "Daily Worker" immediately made a violent attack on the editor of the paper, W. R. Wilkerson, and on April 30, 1945, the paper again came back with a caustic editorial and exchange of viewpoint, threatening to raise the question of Communism in the Hollywood motion picture industry and creating a heated controversy.

## Motion Picture Alliance for the Preservation of American Ideals

Confidential Informant dvised that after inactivity for six months, this organization came forward during the first part of May, 1945,

and larged that it calls is report for the part year mothing forth a record of the certification. The report is take to be largely, containing the mean afternoon on the materials in the Hellymood matter.

On May Mi, 1965, the organisation hald a medioretic meeting in Millywood, electing officers and so emercial boards. Some 250 persons. attended, many of whom are extracted with Mollywood labor unions opposing to Communion inciltration. The principal appelos of the evening was Mathematical Larry, attender for the lifther binner the meeting the organization inc taken he further motion although is in stated is will begin a compaign shortly to combat Communica in Hellywood. In this regard Confidential information predicts with the coming change of Communict activity.

Lacking and objectives, there will in all probability be a perious diagram. within the metion picture industry. If is pointed out that her some followed by Communicts when Regula seeded belo will be abandoned. years Commilet infiltration has been intende but the "patriotic like"

Hollmood Informations Oldinorm! Considers of Auto. Sciences and Professions

A STATE OF S This organisation became the successor to the Hollywood Performation Consittee on June 6, 1945. The Hollywood Personatic Consittee was a Communist dominated group. The reason for the change in now reportedly was to broaden its field of operations and to make it appear that it was independent in polition. The new organization that planned to aperete principally as a propaganda against making the names and prestige of nationally known actors. multers, artists, estimated and professional and rome to drost auchorship and to increase the strength of the group in commution where branches of the condition were sperating.

The first meeting of the Donnittee was hald in ice ingoles, California on face 27, 1945. There were approximately 2700 rejects present, accord whose the soot prominers were: 

Minard On Hobinson, Bersen Aster Clivia Deliavilland, forem actrocs Robert S. Kerry, Mitorray Ceneral of California Albert Delicer, Coross inter and Hesber by the California. State According Joan Pentaine, Screen attress and gister of Clivia Defevilland Morris Carnovsky, Doreon Astor her ingren, Screen leter (1945)

The general progress of the meeting was tenfold!

I. Support the foreign policy of the Soviet Union is such matters. Inesten Mode, Ducherton Soles and the Morid Charter.

h. Raise the lague of "native faction" in the United States.

CBD:bm

"Ordine entirity or behalf of good legislating like the State Pair Supleyment Practices record a state against assessed like the lathel Proposition 12.

The report also discussed the Council's future activity excessing a partner program. This post-war program concerned itself with full exployment, exception, labor leadership; veteran's sid, foreign exclopment contents, public relations and the support of the Smitel Estions Conference shippings.

The Spream Leters' Galle, encording to the "bally Variety" for June 25, 1945, appointed from Ingress, teleral Sheat, Mill Deviation, Layer Saylog and Santa Mark as Called reprincipalities to the Countils

Oursittee had been appointed by the Council to fight Could B. Delille's open shop scheme. Mr. Delille was outted from the American Federation of Radio intimts bucause of his refusal to pay a fl.CO assessment to be used by the increase Federation of Radio intimts because of Radio intimts for political activity. The countities appointed by the Council to Fight Dr. political activity.

Min Deleta, Field Organizer of the Deresh Office Exployees Unlids Hermon Alexander, Sedio Writers Ocilds

Coorse Compball, representative of Local AT, imagines Pederation of Musicians, IT of Li Norvilla Crutcher, Secretary of the Tils Tephnicians Local 663,

Morville Crutcher, Secretary of the Film Teorniciane Lacel 663, and Monoutive Board Humber of the Control Labor Council, 20 of Lacel Crutcher was fermerly Chairman of the conference of Studio Unions but was suplaced when his union, the Isla Local, withdress from the CSD.

Charles Deggett, Screen Publicist Guild representatives Ted Elistoph (1964 Presiders), representative of the Contrars Unions

Masy Pain, representative of the Musicians Union;

Manufact House, business representative of the Servon Cartochista Guild, former representative of the State Labor Department at Sec Jose, California:

Charles Jones, representative of the Serven Verteenland Coulds at Late, representative of Local 17, Josephson Pederation of Businisms;

control of the Committee is plainly apparent through its leaders, its estivities and its publication.

The Connittee is a sponsor for the American Youth for Democracy; it is backing Hobert M. Merny, Attorney Demoral of California, for Governor in the coming compaign, a program also being posted by the Communist Harty; it is instigating propagants against Ceneral Mediathur; it is supporting the Fire Spain Committee"; and it has attacked "Free History ine" studies that if the system does not fulfil conditions laid down by demands of "Economic Democracy" it "mill go the way of the discourse and other prehistoric monetors, which could not or would not adopt themselves to the new problems in a rapidly changing world."

According to an informat, the "line" outlined above has been adopted by the Committee only since July, 1765, at which time the program of the Communist group in this country was changed back to the tenets of Jurxin > leninism.

## The Hallywood Writers Mobiliestics

In recent months the principal accomplishment of this organization, which was reported prior to July, 1945, to be holding its open activities in obeyance pending a greater delineation of the new Communist line, has been the publication of the "Hollywood Courterly" a magazine sponsored jointly by the University of California at Les Angeles and the Hollywood Stituts Kobilization. One of the editors of the magazine is John Howard Lamon a Communist Party functionary.

The sponeous of the publication ascert that it is a guide for a "thoroughly nature approach to the creative and technical problems and the educational potentialities of notion pictures, radio and television." An informant has asserted that this statement really means how these media can best be directed for propagands purposes on behalf of the Communist Carty.

The Hollywood writers Hobilization beginning October 1, 1945, sponsored a series of const-to-coast radio broadcasts from los Angelos. Four of the writers assigned to prepare coripts are active members of the Communist Perty, according to highly confidential Communist records which have been made available.

This organization which was set up during the war had been presented to be a new agency only. Its main work was in the propagation field, and as each, the organization reportedly was one of the moving forces of the UNL, many of its members having been placed in that Covernmental agency. It has been answered, however, that the Bollywood Fritars Bobilisation will not

come to an end now that the war is over, but will continue on a personnect basis as a comial betterment group utilizing the motion picture industry as a vehicle of influence.

## istore! Laboratory

This organization, seconding to Confidential Information is a Communist controlled institution where serent and stage acting is purportedly taught by directors, actors and writers affiliated with the motion picture industry. The actors laboratory reportedly has been accredited under the City Fill of Rights as a school of acting, where vatorans may secure dramatic training with toltion paid by the Veterons administration.

The informent stated that this alleged school was formerly located in few York City under the nume of the Group Thiston. The Group Thiston was reportedly affiliated with the new Treator League allegedly a Communit ventures According to the informat, the her Theater League from about 1932 to 1933 was a propaganda agency making was of the stage as a medium which was successful in turning out actors who later served the Communist novement in the United States.

Seven of the individuals named by Confidential Information is leading figures in the actors laboratory are reflected by the records of the los impoles Office to have been active members of the UPAL Turona records also reflect that all others accord by the informat have been reported as engaged in Communist activity.

The Autors' laboratory has been working for the catablishment of a Civic Theater to be supported by the City of Los Angeles. The Civic Theater reportedly will follow the lines of the National Theater idea, a program long sponsored by the Communist Farty. One of the proposals of the Communists during the days of the NA was that the Paderal Theater Project be turned into a permanent mational theater plan. Individuals backing the los Angeles Civic Theater are reported to include Michard Athinoon, Lecturer in the Los Angeles visinity and a covict spologist; Green Welles, writer and actor; Irving Melica, director; Ere. Ideard G. Robinson, wife of the actor; and Calter Songer, producer.

Actors' Laboratory cooperates with such alleged Communist front organizations as Hollywood Writers Mobilization, Hollywood Independent Citizens' Committee of Arts, Sciences and Professions and Mobilization for Democracy by furnishing entertainment at mass meetings of those groups.

## Citizene' Committee for the Fotion Flature Strikers

Confidential informant and advised that this organization was set up for the purpose of aiding the strike in the metien picture industry.

According to the informant, the Committee was under Communist control and was made up of the individuals the were most active in such other Communist Committee of the Rollywood Britare Mobilization, the Hollywood Independent Citizens' Committee of the Arts, Sciences and Professions, the Screen Writers Cuild and others.

Officers of the organisation who reportedly have records of Communist activities were:

Corey McMillians, Chairman, sponsor of a number of Communist front groups; Medial Detrou, Treasurer, active in Emplan War Meliaf; Mrs. M. M. Marburg, Sucretary, wife of M. T. Harburg, a sponsor for the all and active in many Communist front groups.

Of other individuals leading the ditigens' Committee for the Motion Dictore Strikers confidential Communist records have identified the following as members of the Communist Party:

Marrice Clark, derees briter and husband of Relea Fisher, executive secretary of the Joint Anti-Pascist Defugee Committee; Ernest Demon, Deckatore proprietor; Edward Daytryk, Director; Charles J. Kats, Attorney the represents various unions and notion picture organizations; line. Sadie Ornits, wife of Sem Ornits, writer and formerly a Communist Park furty functionary; Frank futtle, Director; a. Mayrades, JFO official.

The Committee was active in calling wass mostings, raising manay for the strikers, presenting local officials and arranging for the picketing of theaters. According to Confidential Informant the ontire strength of the Communist Party was expect rated on the strike through this Committee. Leaflets and bullatins signed by the Communist Party of Localities and by the North Hollywood Unit of the Communist Party of Lumbank and by the North Hollywood Unit of the Communist Party of Los Angeles County were distributed freely by mankers of the Catherns' Committee for the Potion Picture Strikers who engaged in picket activity.

## Council of Hollywood Smilds and Unions

According to the April 6, 1765 issue of the "Hollymood Departer" the Guancil of Hollymood Guilds and Unions has remted office space at 6661 Duncet Boulevard, Hollymood 28, California, telephone Granite 5915, and was expected to establish persevent headquarters at that address.

It has been reported that Mary C. McCall, Jr., is the new chairman of the Council of Hollywood Cuilds and Unions having been elected to succeed Install Lavery. The April 23, 1945 issue of the "Hollywood Reporter" indicated that the total number of unions connected with the Council of Hollywood Cuilds and Unions (this organization will be hereinafter referred to as the Council) was related to 22. Applications were accorded from the Corint Clarks' Cuild and Local 767 of the Eusicians Kutual Protective Association.

Mary C. EcCally Jr., made a report on the program and activities of the Council to the delegates of this organization on May 3, 1945. A copy of this report was obtained by the Les Angeles Office, the portinent ecutest of which is being set out herein:

# REPORT OF CHARMAR ON PROCESE

"In Jume, 1944, the Council of Hollywood Culids and Unions was born. It was born out of a threat... a threat to the good none, the unity, of our Industry. This threat was made by the Motion Picture Alliance for the Transrvation of American Ideals. I think, and certainly the many organizations represented at that fine secting thought, that we make a good case against the Alliance. We also made a good case for the creation of a constructive, pro-industry, pro-labor, pro-unity body.

"These were the goals, the program of activity set for this Council at the time of its inception, and later enlarged upon by Danot Levery, the Council's first chairman:

"Labor-management, cooperation on mutual problems.

*Increasing unity enong Cuilde and Unions in the industry.

"Protection of freedom of the screen.

*Development of good public relations - a good press for industry and industry labor.

"A post-war program of full employment; and, implementing that program, devolopment of new jobs — new fields of activity for industry workers, such as television, commercial or documentary files.

Macaployment and protection of the rights of rotarring service men and woman.

Construction of a common center, with offices, mosting rooms, a theatre, recommon facilities; a follywood faild and Union building where our various organizations sould find better quarters with less expurse, and whore westeful duplication of equipment might be ended.

Winited ectivity on bohalf of good legislation, like the State Pair Employment Practices measure, and against measures like the lethal Proposition 12."

The report also discussed the Council's future activity concerning a fost-war progress. This post-war progress concerned itself with full employment, southern, later leadership, veteran's aid, foreign employment emmange, public relations and the support of the United Nations Conference objectives.

The Gareen actors' Gulla, according to the "Daily Variety" for June 8, 1945, appointed Rem Ingress, Sobert Shane, Bill Davidson, Lercy Taylor and Dame Clark as Gulla representatives to the Council.

On June 26, 1965, it was learned from a confidential source that a committee had been appointed by the Council to fight Could B. DeMille's open shop scheme. Mr. DeMille was ousted from the American Federation of Table Intinte bucause of his refusal to pay a fl.00 assessment to be used by the assertion of Eddio Artists for political activity. The constitute appointed by the Council to fight Mr. DeMille is sensed below:

Min Selvin, Field Organizer of the Sersen Office Exployees Oulld; Hermon Alexander, Sadio Writers Oulld; George Campboll, representative of Local 47, American Federation

of Humidians, AF of LI

Morville Crutcher, Secretary of the film Technicisms Local 603, and Executive Board Humber of the Control Mobor Council, 15 of La Crutcher was formerly Chairman of the conference of Studio Unions but was replaced when his union, the I.A. Local, withdrew from the CCU.

Charles Duggett, Sereen Publicist Guild representative; Ted Ellsworth (1944 Fresident), representative of the Costumers Unions

Minor Fain, representative of the Musicians Union;

Maurice Manard, business representative of the Marean Cartochists Gaild, former representative of the State Labor expertment at Run Jose, California;

Charles Jones, representative of the Serem Carteonisto Daild; Al Kate, representative of Local 17, merican Federation of Eusicians;

Table to the second to the second state of the second seco

Prance Milington, President, Street Stary Analyst Galds F. L. Mabett, Perfectability of the Motion Plature Painters Union, Lack, 644

Cilles Penerance, Inscriting Docretory, Cornect Writers Onild, Street business representative of Spream Cartecolate Smild and refer to that he may with the Entired Labor Deletions Boards

then Pratty topiness representative of the SCHO! Large Prairies Orilly Large Topiness representative of the Radio Writers Orilly Large Topiness representative of the Sersen Leture Orilly Density Taxon representative of the Sersen Lature Orilla

Of the Committee sumbers sentlemed shows Min Selving Messons
Alexander, Course Compbell, Norville Grotcher, Charles Daggett, Frances
Willington, Millian Penerance, Glas Poets, Jack Echineca and Dorotky Tree
are said to have been gither symbors of the Communist Political Association
or closely associated with known members of the Communist Party.

A letter from Louis Dagein, Director-Producer, General Secretary of the Committee of Liberation of the French Film, and General Secretary of the Union of Technicians of Motion Picture Production, addressed to Live Lawary, former President of the Committee Techniques Guilde and Unions, was measured by the Lee Angeles Office from the sentidential records of Mischell Banson, Sepretary of Organization and Hembership Director of the Morthwest Series of the Los Angeles Gausty Committee Party. This letter referred to a resolution passed by the Committee of Mollywood Oulide and Unions at a meeting hald December 20, 1914, which was reported to the Committee of Mineration of the French Film by Pierre Manshare.

Baquin supressed the French Committee's gratitude at the reception given Wiancher. He mentioned the hope of having even elever ties between the asserteen film industry and industry as the first concrete result which will aid the bond between the two gountries.

Dequin also mentioned that his organization intended to set up a frude union bureau of foreign relations in /runes and hoped to have an exchange with Ingland and flowist Ausaia. Dequin hoped that overtually the organization system of emphasize would give an opportunity to definitely lift the cinema wabove the private interests and the exponeous econoptions of certain financial groups.

The Hollywood Writers Mobilization (Period January 1, 1946, through March 30, 1946)

During the period January 1, 19h6, through Warch 30, 19h6, the Holly-wood Writers Mobilization has not been very active, and it has been reported this organization will soon go out of existence. It was expected it would either reappear under a new name or would be consolidated with the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. It was also thought this organization might revert to its old form, the League of American Writers. This organization has, however, in cooperation with the University of California published a quarterly magazine known as the "Hollywood Quarterly." The first issue of this magazine appeared about November 1, 19h5, but for some unknown reason it was not distributed generally. The second publication of the "Hollywood Quarterly" came off the presses during February, 19h6.

The editors of this new publication are listed as follows:

Samuel T. Farquhar Franklin Fearing Kenneth Man Gowan Franklin P. Rolfe John Howard Lawson

UCLA professor
UCLA professor
Screen writer
UCLA professor
Screen writer and a functionary of
the Communist Party.

The names of the individuals who compose the four advisory committees of this publication are set out below:

#### Motion Picture Advisory Committee

Ralph Beals
Howard Estabrook
Leonard Bloom
*Bill Blowitz
*Sidney Buchman
*Edward Dmytryk
Margaret Cledhill
Richard Hecking
Dorothy Jenes
Alexander Knox

UCLA professor Screen writer UCLA professor Screen writer Screen director

Emett Lavery

Connected with the Peoples Educational · Center

Chairman of the Hollywood Writers Mobilization

Jay Leyda

Ben Maddow *Josef Mischel Jane Murfin Dudley Nichols

Florence Odets
Abraham Polonsky
Vladimir Pozner
*Zachary Schwarts
*Vincent Sherman
Theodore Strauss
Ernest Templin
*John Weber
Virginia Wright

## Music Advisory Committee:

Lawrence Morton
Ingolf Dahl
Martha Deane
Adolf Deutsch
Hans Eisler
Hugo Friedhofer
Gale Kubik

Robert Nelson
David Raskin
*Earl Robinson
Walter Rubsamen

## Radio Advisory Committee

Harry Hoijer
Milton Merlin
True Boardman
*Abe Burrows
John Dunkel
Ralph Freud
Nancy Hoime
Edward N. Hooker
John Houseman

Technical advisor for the motion picture **Mission to Moscow**
Vember of the Screen Friters Guild

A member of, or a sponsor for, 34 front organizations
Screen photographer

Screen writer Director Writer

Columnist

Holder of Guggenheim Fellowship and attached to First Motion Picture Unit, U. S. Army

Singer and song composer

UCLA professor

UCLA professor

Was connected with CWI until about three months ago

Cal Euch
Jerone Lawrence
Ranald Mac Dougall
Arnold Marquie
Filliam Matthone
Flam Moore
Jennings Pierce
Ashmead Scott
Orson Welles

Soreon director and news commentator

## Technological Advisory Committee

Arthur Bail
eleon Becker
darl Beier
millian Brockmay
Charles Clarke
Wiard R. Ihner
Boris Ingster
millian J. Kelley
Harry Lisbell
Vern C. Knuden
Hobert Leonard
Irving Pichel
Fred Jerson
millian Slaughter
Greg Toland

The individuals listed above before whose names an asteriak appears have been reported as members of the Communist Party by sources considered reliable and authentic by the Los Angeles Office. Rearly all of the other individuals listed above, including the UCLA professors, have been identified for the past the or three years with Communist Fronts and Communist Front activities.

advised that the Hollymoss writers hobilization, which is Communist inspired and controlled, has recently come under the scruting of the Joint Fact-Finding Committee on Subservise activities of the California legislature, sore familiarly known as the Tenney Committee. This Committee is especially interested in the cooperation between the Hollywood writers Hobilization and the University of California in the publication of the "Hollywood Quarterly."

W. R. Wilkerson, editor of the "Hollywood Reportor," a daily trade publication which opposes Communism in the United States, communed in the Enventer 23, 1945, issue of that paper that the first issue of the "Hollywood Cyarterly" indicated that the motion picture industry wis about to take another beating from the many volunteer critics who will take advantage of any outlet in which to went their splace against producers. " Er. Hikerson pointed out that there was a noticeable political content in the "Hollywood Quarterly" and identified several "left wingers" as editors. Those mentioned by Wilkerson are:

John Howard Lawson
Edward Dmytryk
Abe Burrows
Sam Moore

Foset Lavery Dudley Sichols Boris Logstor Earl Hobinson

wilkerson further pointed out that the Hollywood Eriters Mobilization is partially supported by the Community Chest and that if the motion picture industry contributed a great deal of money to the Community Chest, it had the right to demand that none of the money should find its way into the coffers of a political, left-wing group like the Hollywood Eriters Mobilization. In this regard that the Hollywood Eriters Mobilization received \$20,000 or har Chest funds for its 1945 budget. He said that part of this money was paid to the following persons:

Pauline Lauber, Executive Secretary, Hollywood Sriters Hobilization
Bert Hergman, Acting Secretary
Robert Shaw, Research Director
justy Raymond, Stonographer
Thelma Walker, Stenographer
Mary Shaw, Stemographer

Confidential informant advised that the Joint Fact-Finding Committee on Subversive Activities of the California Legislature, more familiarly known as the Tenney Committee, had started hearings with regard to an investigation it was making into the activities of the Hollywood Griters Mobilization. These hearings were interrupted by a special session of the Legislature which was called during January, 1946. It was expected, however, the Tenney Committee

would continue its investigation after the close of the special session of the legislature and that it would inquire particularly into the connections of the Hollywood Writers Kobilization with the University of California, a state-supported institution.

Peoples Educational Center - Hollywood Extension (Period January 1, 1946, through Earth, 30, 1845)

The Joint Fact-Finding Committee on Subversive Activities of the California Legislature has brought to light the fact that this so-called school was a Commist-controlled propaganda institution. The Committee showed that this school was the outgrowth of the Communist Norkers School and came into existence as an "educational" center when the Communist Party was changed into the Communist Political Association. This change took place in January of 1944. At that time it was announced that henceforth the Communist Norkers School would be an educational association and that it was abandoning the Marrist position of revolutionary action.

a confidential informant of the Los Angeles.
Office, informed that the Peoples Educational Center had announced its winter semester would begin on January 28, 1946. There have been some changes in the faculty of this school since the Tenney Committee held hearings in which some details of the character of the school were brought out. The officers and board of directors now are:

Willis J. Hill, President Ralph Winstead, Vice President

#### Board of Directors

Fay E. Allen
R: S: Avery
Harry Brown
Dr: Frank C. Davis
Frances Eisenberg
Certrude Platte
#Dr. Canford Goldner
Frank Green (Greenberg)

*Dorothy Healy
*Haurice Howard
*John Howard Lawson
C. T. Peterson
*Albee Slade
*Tilliam Molff
*Xildred Baskin, Executive Secretary
*Sidney Davison, Director

It should be noted that Sidney Davison. a known Communist and former educational director of the Los Angeles County Communist Party, has succeeded Dr. Frank C. Davis as director of the Peoples Educational Center. This change was made shortly after Mr. Davis had been called to testify before the Tonney Committee.

Instructors in the Peoples Educational Center who are also connected with the sotion picture industry are:

Dr. Leo Biegelman
*John Howard Lawson
*Ben Barzman
*Herbert Biberman
Robert Gummings
Edward Dmytryk

Alexander Knox
*Robert Lees
*Melvin Levy
Irving Pichel
*Wilms Shore
*Frank Tuttle

All of the above-named individuals before whose names an asterisk appears have previously been reported as known Communist Party members by sources considered to be reliable by the Los Angeles Office.

The Peoples Educational Center has been making a special drive to enroll students from the colleges and high schools, union members and members of the Armed Forces.

Lowery, has become very active in Hollywood union circles. She is a member of the Laboratory Technicians Local 683 and is looked upon in Communist circles as one of their most promising recruits. She is especially able and it is predicted that she will become a leader in the Hollywood Communist movement.

The Hollywood Branch of the Peoples Educational Center, which is located at 1717 North Vine Street, has not been changed. However, the downtown branch of this organization is now known as the Los Angeles Educational Association, Incorporated.

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions (Feriod January 1, 1946, through Earch 30, 1946)

confidential informant of the Los Angeles Office, has advised that the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions has now become a national organization with branches in several of the large cities of the United States. The Hollywood Branch of this organization because of the names of the prominent persons used is the most powerful pressure group of its kind in the United States. The Hollywood Branch is under the control of the Communist Party and that party takes credit for the formation of this organization. The "New Leader," a weekly publication issued in New York City, is reportedly in possession of information that Lionel

Berman, a known Communist, reported to the Communist Party Convention of the State of New York in the summer of 1945 that he had set up the Independent Citizens Committee of the Arts, Sciences and Professions (ICCASP) and that he had been rewarded at the convention with high praise for the good job he had done. The above information appeared on page 5 of the January 25, 1946, issue of the "New Leader."

has advised that the list of prominent persons who are members of the Hollywood Independent Citisens Committee of the arts, Sciences and Professions and active in its affairs now contains the name of James Roosevelt, who is presently national director of the national organization according to press dispatches and literature of the ICCASP.

In the February 5, 1946, issue of the Hollywood Citzens News, z local Hollywood daily newspaper, an editorial appeared which questioned whether James Roosevelt knew the nature of the ICCASP when he accepted the position of national political director. The editor of the Hollywood Citzens Hews, Harlan G. Palmer, is well aware of the Communist nature of the Hollywood Branch of this organisation, inassuch as it is an evolution of other previous Communist controlled groups in the Hollywood locality such as the Hollywood Anti-Nazi League, Hollywood League for Democratic Action, American Peace Wobilisation, and the Hollywood Democratic Committee and others. The group which is now in control of the Hollywood Branch of the ICCASP is composed of the same Individuals who controlled the above-mentioned organizations. It is interesting to note that John Howard Lawson is the leading figure in the Hollywood Branch of the ICCASP.

Another editorial appeared in the February 8, 1946, issue of the Hollywood Citizens News which gave the content of an answer to the editorial which appeared in the February 5, 1946, issue of this newspaper sent to the editor by James Roosevelt. In this answer Mr. Roosevelt stated he had investigated the ICCASP and knew all about it, what it stood for and indicated he was satisfied with its objectives. He said that he was sure the organization was all right because he found the following persons of national reputation connected with it as members: "Bartley Crum, an attorney of San Francisco, Chester Bowles, Ol'A Director, Professor Harlow Shapely, Harvard University professor, Joseph E. Davies, author of Mission to Moscow, Dr. Chaming Frothingham, Dr. Linus Pauling, and Fiorello La Guardia. Therefore, there could be nothing wrong with the organization."

further informed that the Hollywood Branch of the ICCASP has been carrying on a campaign to discredit the findings of the Joint Fact-Finding Committee on Subversive Activities of the California State Legislature, which as a result of an investigation of the University of California at Los Angeles

found that some fourteen members of the faculty of that educational institution which is supported by state funds had been engaged in Communist activities by teaching and lecturing in the Peoples Educational Center. The Peoples Educational Center which has previously been mentioned in this memorandum is a Communist dominated organization and grew out of the Communist Porkers School of Los Angeles. The Fact-Finding Committee also learned that there existed on the compus of the University of California a strong faction of the American Youth for Democracy, formerly known as the Young Communist League. During the recent studio strike these young people appeared on the picket lines and aided in bringing about violence and defiance of law which they openly flaunted.

The Hollywood Branch of the ICSASP is now engaged in putting pressure on the Tenney Committee and carrying on a propaganda compaign in defense of the faculty and the radical students at the University of California. It has denounced the Tenney Committee as restricting "academic freedom." The ICCASP has sent out thousands of circulars to colleges throughout the United States calling for a pressure campaign in connection with this situation. The signer of the circulars is George Pepper, who has a long record of Communist activity. This circular letter is a clear distortion of fact and is an attempt to cover up the real object of the Tenney Committee, which was to expose the Communist activities of a small group within the faculty and some of the students who are rephers of the American Youth for Desocracy, formerly known as the Young Communist League. The Tenney Committee, in addition to Dr. Clarence A. Dykstra, Provost of the University, called for questioning the following professors:

Dr. Franklyn Fearing Dr. Ralph Beals Dr. Leonard Bloom Dr. Harry Hoijer Dean E. McHenry David Applemen Edwin Lemert Corinne Seeds Dr. Frank Davis

It should be noted, as has been mentioned hereinbefore, that Dr. Davis severed his relations with the University of California on July 1, 1945, to become the director of the Peoples Educational Association, an institution established and directed by the Communists.

All of the professors mentioned above denied knowledge of any Communist activity although they all have long records of activity in Communist controlled

front organizations. All of them, however, admitted that they had given lectures at the Peoples Educational Center in Hollywood.

As a result of the investigation made by the Tenney Committee, the Heard of Legents of the University are presently making their own investigation and have threatened to dismiss any of the faculty or students when they find have been active in Communist efforts and activities.

The Hollywood Branch of the ICCASP has also used its influence to collect funds for the present CIC strikes which have been in progress throughout the nation. It has also distributed a large newspaper-wise announcement in line with this program.

This organization has also taken a most active part in a campaign designed to recall a Los Angeles City Councilnan, Esade Reclanation, because it charged that Roclanation opensored a meeting held by Gerald 1. R. swith in Los Angeles several menths ago. The entire Communist Party apparatus is behind this recall movement.

The Hollywood Branch of the ICCASF is also officially affiliated with a recently formed organization known as the Imerican Committee for Spanish Presdon. This latter organization is another of those Spanish Committees like the former United Spanish aid Committee. The Hollywood Stanch of the ICCASF is also working in close collaboration with the Los invoices CIG Industrial Union Council. This council is completely dominated by Communists under the loadership of Fhillip M. Connelly.

There is no doubt that the Hollywood Branch of the local is heavily infiltrated and controlled by Communists and that it has become a powerful influence in the state of California. It takes part is all local activities impired by the Communist Party such as:

Mobilization for Democracy, directed by State Attorney General Achert 4. Runny and William R. Bidner, Executive Secretary.

Rocall of Councilman Beade BeClanahan of Los Angelos, directed by Milliam R. Bidner.

Support on picket lines and financially of all local CIO strikes. These strikes are largely directed by Phillip E. Connolly, Scoretary-Treasurer of the Los Angeles CIO - Industrial Union Council.

Collaboration with the CIO Political Action Committee through Harry Brown as Assistant Birector.

Collaboration with the Mational Citizens Folitical Action Consittee, John Moward Lawson, Communist Party functionary.

Collaboration with the Los Angeles County Democratic Central Committee of the Democratic Party (under Communist control), through Rollin McNutt, the County Chairman and John Howard Lawson.

Sponsorship of the American Youth for Democracy, formerly Young Communist League, represented by Meyer Frieden.

Propaganda Campaign in the interest of turning over the secret of the Atomic Bomb to United States or Civilian control, directed by John Howard Lawson.

This organisation has announced that it will soon launch a nationwide radio program to carry out its policies and objectives. There seems to be no doubt that this organisation with its Hollywood prestige and influence will succeed in securing the nomination in the forthcoming primaries of what is termed the "liberal" slate in California. The word "liberal" as used in this instance means "Communist-endorsed."

General (Period January 1, 1946 through March 30, 1946)

The most significant events which have marked the activity of the Hollywood Communists during the period January 1, 1946 through March 30, 1946, have been the completion of the change in the Communist Party line from one of collaboration under Earl Browder to one of revolutionary action and "class struggle" under the leadership of William Z. Foster, and the apparent decision of the Hollywood Communists to go "underground."

With respect to the change in the Communist Party line,
a confidential informant of the Los Angeles Office, has informed
that the Communist activity in the motion picture industry has become more
apparent for what it really is because of the new Communist Party line which
came into existence on July 28, 1945 with the change from the Communist Political
Association back to the Communist Party of the United States. The resumption
of the Marxist-Leninist line of revolutionary action, as distinguished from
the "democratic" or collaboration line of the Communist Political Association,
has forced the Communists and their followers more into the open in their
support of directives emanating from the foreign policy of the Soviet Union and
in their support of other phases of activity called for by the new line of
Marxian "class struggle." This was evidenced by the activities of the various
Communist-controlled organizations previously mentioned in this memorandum
in their support of the recent Communist-supported strike in the film studios,

support of the Communists' demand for the return of all American soldiers from foreign soil, particularly China, support of the campaign of opposition to General Douglas McArthur in his military occupation program in Japan, support of the CIO in its attacks on the AF of L, and local support politically of all so-called "liberal" candidates for office in the coming elections in California.

As a result of this change in policy, all Communist activity in the cultural propaganda line and the activities in the labor unions are now directed to burning out dissension and discord in the United States, toward supporting all activity which will bring about strikes, political antagonisms, racial antagonisms, under the deceptive slogars of "Unity" and Anti-discrimination". In general, the program of the World Communist movement now enters what the Harxists-Lewinists interpretation calls the "Flow of Forld Revolution."

The activities of the Communists in the Hollywood motion picture industry have been so intense during the last six months and they have been so successful in creating discord and dissension in the industry that the producers of motion pictures in Hollywood have considered shuting down the industry completely for a period of four months. This condition has not been brought about by the labor agitators alone, but has received the all-out support of the cultural elements, including writers, directors and some actors who are either members of the Communist Party, or close sympathizers with the sims of that Party. There seems to be no doubt that Hollywood and the area immediately adjacent thereto, Southern California, have now become one of the main centers of Communist propaganda and activity in the United States.

In addition to the activity outlined above, the Communists through pressure groups in Hollywood have asserted their influence in the direction of foreign relations and domestic affairs by pressuring the lawmakers locally and nationally, using Hollywood names and personalities for that purpose.

considential informant further advised with regard to the decision of the Hollywood Communists to go "underground," that they have decided to make themselves less conspicious, first because of the increasing strain their activities might bring on international relations between Soviet Russia and the United States and, second, because of the expose made of the Hollywood Communists by the International Alliance of Theatrical Stage Employees-AF of L and the Joint Fact-Finding Committee on Subversive Activities of the California legislature, more familiarly known as the Tenney Committee.

The Tenney Committee, of which Jack Tenney, California State Senator, is Chairman, conducted open hearings on subversive activities in Los Angeles on January 2, 3, 4 and 5, 1946. According to Confidential Informant while these hearings were not directed at the Hollywood motion picture industry and the Communist infiltration thereof specifically, they did bring to light the fact that much of the Communist activity in Los Angeles had its origin and support in Hollywood. It also brought out the fact that several Communist front organizations formed by persons employed in the motion picture industry in high positions were extending their activities and influence outside the industry and into schools, the political field and the labor unions.

The day to day announced results of the Tenney Committee hearings in the press and the previously announced statement of the Committee that it would hold the hearings tended to put the Communists on guard and caused them to temporarily curb and hide certain activities which had previously been, carried on openly. The Tenney Committee hearings were interrupted by the calling of a special session of the California State Legislature on January 7, 1946. As early as January a campaign was launched by various Communist front organizations in Hollywood and Los Angeles to discredit the findings of the Tenney Committee.

In addition to the foregoing, there is another factor which has a bearing on this change in activity of the Hollywood Communists which can be described in the Communist lingo as "going underground." That factor is the sudden realization by the producers of pictures and the supreme heads of the industry that there is a likely possibility that the film industry as a whole might be seriously embarrassed because they have permitted it to become a haven and springboard for Communist activities over a period of years.

Another reason for the decision of the Hollywood Communists to go "underground" was the exposure of their activity by the International Alliance of Theatrical Stage Employees Union during the recent studio strike. During the last 60 days of that strike and for a short period thereafter, the exposure of the Communist activity was continuous.

Roy E. Brewer, leader of the International Alliance of Theatrical Stage Employees brought to public notice a situation which existed in the Hollywood studios and showed beyond doubt that the film industry was saturated with Communists and followers of the Communist Party line. When Brewer made this information public, giving the names and partial records of prominent individuals in the motion picture industry, the entire industry apparently demanded a halt to that type of publicity. Their demands were evidently acceded to in view of the fact that Brewer stopped the expose.

The heads of the action plotters industry in believed have continually denied that there were any Communists involved in the making of plotters or in the industry itself. Although the film producers are assers that known Communists and sympathizers are deployed in the industry, they have been successful in every instance in atopping any publicity which would involve the action picture industry, as such. Thus far, they have been successful in heeping publicity regarding Communist activities in their industry to a minimum.

vigorous in Communist activity in the motion plature industry, and this includes some who might possibly be "Innocente" are now becoming less and less commissioners and retiring. Some of the important individuals have been commanded by the profusers to cause their open communist activity. One example of this hiding out process, according to Communist activity. One communist entities of the Communist Southeast Informant is the ease of John Boward Invest, who has long been the leader of the Communist Soutingent in the upper brackets and the Hollywood "Frent" organizations. Issued has announced that he will retire to his farm and write a book. His name appears less and less as an active Johnunist.

Inother instance is the case of Sette Davis, Warner rothers Screen Star who has withdrawn from that type of Communist-influenced activity as expressed by the Bollywood Independent Citizens Committee of the larte, Sciences and Professions. It has been reported that the Barner Brothers Studio erdered her to west it but.

be lessened in Hollywood. It merely means that the work of the Communist Party in Hollywood will be carried on in an "underground" manner. The open and above ground "front" organisations will be maintained, and others formed. These, however, will serve only as propagands instruments, using the prestige of prominent personness in pictures as the "draw" to carry out the program of the World Communist Movement in its present attack and undermining attempts on the so-called "Imperialist" nations in attempts to block the world communist by the levist Union and the World Communist Movement to bring about world Communism.

# Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, HICCASP

During the period of April 1, through July 1, 1946, this organization has been very active. It has served as a powerful political pressure group and attempted to use the motion picture industry and its prestige as a basis to dominate the coming primary elections in the State of California.

Every endorsement for public office made by this organization coincides with that made by the Communist Party of the State. In addition to the endorsement of these Communist-favored candidates, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions mailed out a tremendous amount of propaganda which not only is a service to the candidates for office but is in favor of every Communist endorsed proposal, grievance or pressure point.

At a meeting held on April 14, 1946, the HICCASP held an election at which officers and an executive council for the ensuing year were placed in office. The present officers and council are as follows:

John Cromwell - Chairman - motion picture director
Colonel Evans Carlson - Vice-chairman - U. S. Marines
Olivia de Haviland - Vice-chairman - Actress
Dr. Franklin Fearing - Vice-chairman - UCLA Professor of Psychology
Lena Horne - Vice-chairman - Negress, actress, member of the Board
of Directors of IFRG
Dr. Linus Pauling - Vice-chairman - Professor at California Institute of
Dore Schary - Vice-chairman - Director, MGM
Technology
Frank Sinatra - Vice-chairman - Singer
E. Y. Harburg - Secretary - Writer of music
Ernest Pascal - Treasurer
Johnny Green - Division-chairman - Eucic, song writer
Mrs. Bernard Vorhaus - Division-chairman - women
True Boardman - Division-chairman - radio writer

#### Executive Council

*Dr. Murray Abowitz - Doctor of Medicine

*Gregory Ain - Communist Party name Fred Grant

*Sam Albert - Musician

Mrs. Victor Aller

*Margaret Bennett - (Margaret Bennett Wills), Secretary of Council of Guilds and Unions

*Edward Bibermen - Artist *Henry Blankfort - Producer at Universal *William Blowits - Publicity agent Edwin Blum - Sponsor of Actors Laboratory Theater Program Humphrey Bogart - Actor Dr. Vernon Boliman Rauben W. Borough - Pamphleteer Irving Brecher *Hugo Butler - Writer *George Campbell - Musicians Union #47 Sylvia Compinsky - Wife of Danny Kaye Edmund Cooke - Mayor Bowron's Secretary Norman Corwin - Radio writer Albert Dekker - State Assemblyman, actor Marion Devlin William Dozier - RKO store department Alfred Drake Paul Draper - Dancer Phillip Dunne - Writer Charles Einfeld - Independent producer Joan Fontaine - Actress *John Garfield + Actor Howard Green Harry Grobstein *Louis Harris - Producer of shorts Don Hartman - Member, Hollywood Democratic Committee Dr. Dickerson Hawkins Paul Henreid - Actor John Hiestand Celeste Holm - Actress John B. Hughes - Commentator Marsha Hunt - Actress **Walice** Funter - Photographer **Rex Ingram - Actor (Negro)** Al Jarvis - Radio productions Charles Jones Vera Kaplan *Charles Katz - Labor attornéy Mrs. Jerome Kern - Wife of composer Evelyn Keyes - Actress Edward Koch Edwin Knopf Calvin Kuhl - Radio #Ring Lardner - Writer Emmett Lavery - Writer *John Howard Lawson - Writer, also scenario writer

Dr. Fraser McDonald Aline McMahon - Actress Thomas Mann - Writer *Leon Meadow - Writer Lewis Milestone - Director Frances Willington - President of Screen Story Analyst Guild *Sam Moore - Writer of Great Gildersleeve Carlton Moss - (Negro) Produced "Negro Soldier" Ona Kunson - Actress Leonard Neubaurer Dr. Richard M. Noyes - Physician Dr. I. Y. Olchs Gregory Peck - Actor Nat Perrin *William Fomerance - Executive Secretary, Screen writers Guild Dr. Francis Pottenger, Sr. - Physician Ronald Reagan - Actor Alan Rivkin - Writer *Earl Robinson - Singer and song composer Edward G. Robinson - Actor James Roosevelt - Hational organizer ICCASP *Mrs. Esther Roth - Musician Artie Shaw - Band Leader Marian Spitzer - League of American Writers, member Louis Tabak *Dalton Trumbo - Writer *Frank Tuttle - Director Beney Nanuta ≠Bob Wachsman - Publicity manager for Jack Benny Walter Wanger - Producer Franz Hazman Virginia Wright - Columnist William H. Wright - Sponsor Actors Laboratory Theater Program Benjamin Zukor - Member of Executive Committee of American Society for Russian Relief

From the foregoing list of names the Communist influence within this organization may be seen. An asterisk has been placed before those individuals who have been heretofore reported members of the Communist Party.

Confidential Informant stated on April 13, 1946, that the HICCASP took part officially in a parade in the downtown Los Angeles area conducted under the auspices of the Emergency Committee to Support OPA. This demonstration was reportedly in response to a call by the Communist Party of the United States for all organizations to support the OPA. Other organizations taking part in this demonstration which are reportedly under Communist influence in the California area were as follows:

Los Angeles County Democratic Committee
National Citizens Political Action Committee (L.A. Division)
American Veterans Committee
Young Women's Christian Association
CTO Industrial Union Council
Screen Sartocnists Guild
Screen Publicists Guild
Laboratory Technicians, Local 683, IATSE

The organisation is also conducting a campaign of propaganda against restrictive covenants which limit residential districts on the basis of color, et cetera. The group officially endorsed and carried on an intensive campaign in support of the following candidates for State office in the California Primaries held on June 4, 1946.— All of these individuals have been reported to either support the Communist Party line or have been found to be subject to Communist influence:

Robert W. Kenny, for Gewerner
John F. Shelley, Lieutenant Governor
Lucille Gleason, Secretary of State
Ellis E. Patterson, U. S. Senate (now a member of Congress)
Claude Welch, State Senator
Ned R. Healy, Congress (incumbent)
Helen Gahagan Douglas, Congress (incumbent)
Emmett Lavery, Congress, writer
Reuben W. Borough, Congress, Pamphleteer
Chet Holifield, Congress (incumbent)
Cecil R. King, Congress (incumbent)
Clyde Doyle, Congress (incumbent)

This organization also has reportedly raised large amounts of money for the support and elections of the candidates it sponsored for office. With one exception, there has been no division in their ranks on this issue of preferred candidates. There was over the two candidates Ellis E. Patterson and Will Rogers, Jr., for the office of United States Senstor. A small group, about forty in number, disagreed with the leaders of the HICCASP and came out with Will Rogers, Jr. for Senator. It should be pointed out, however, that it has been reported that there is practically very little difference between Patterson and Rogers, because they both have been supported to some extent by the Communist Party.

Confidential Informant advised that he felt there would be some changes made within the organization due to the fact that it was now recognized and designated by the interested public generally as a Communist front organization.

Prior to the election for some four weeks, the subject organization cooperated with the following organizations connected directly or indirectly with the Hollywood motion picture industry in a series of political rallies for the benefit of the candidates sponsored by this group.

Conference of Studio Unions (Reportedly Communist controlled)
Council of Hollywood Guilds and Unions (Reportedly Communist controlled)
57th A.D. Democratic Club (Reportedly Communist controlled)
American Youth for Democracy (Formerly known as Young Communist League,
Communist controlled)
American Veterans Committee (Reportedly sponsored by Communists)
Mobilization for Democracy (Reportedly Communist front organization)

### Hollywood Writers Mobilization

Confidential informant has related that the political activities of this organization have corresponded with those of the Hollywood Independent Citisens Committee of the Arts, Sciences and Professions. The principal activity of this organization during the month of May was in the showing of Russian propaganda motion pictures at the Gordon Theater in Los Angeles on each Tuesday night. In connection with the showing of these pictures made in Russia, a sort of town meeting forum is held in which the audience takes part. These gatherings are reportedly colored in nature and are used for propaganda purposes. Films already shown or to be shown are entitled as follows:

*Once There Was A Girl* - made in Russia and glorifying the Young Komsomols (Young Communists)

"The Last Chance"
"Marie-Louise"
"Seventh Veil"
"Open City"
"It Happened at the Inn"

William Dieterle, a motion picture director, is one of the prime movers in this venture. Others are:

Florence Odets - Photographer

*Edward Eliscu - Writer

*Mrs. Guy Endore - Hollywood Women's Council

Howard Koch - Writer

*Robert Rossen - Writer

*Corinne Seeds - Of the University of California at Los Angeles, Elementary Division During the month of June the Hollywood Writers Mobilization reportedly secured the Laurel Theater in Los ingeles for the showing of propaganda pictures. In addition to those individuals not previously mentioned as being interested in this propaganda effort are the following:

John Cromwell - writer

*Alvah Bessie - writer

Frances Millington - studio worker, union officer
Lena Horne - Negress, actress, singer
John B. Hughes - news commentator

*Guy Endore - newspaper columnist
Lewis Milestone - Russian born film director

Those individuals whose names have an asterisk placed before them have been reportedly connected with Communistically inclined groups.

### Mational Win-The-Peace Conference

According to a press dispatch, this organization came into existence at a meeting held in Washington, D. C., on April 4, 5, and 6, 1946. Confidential Informant has advised that this organization came into existence in Los Angeles on May 12, 1946. This organization held the Win-The-Peace Conference meeting at the Los Angeles City College auditorium on that date. The co-chairmen of this meeting were:

*Paul Robeson - Singer and actor Colonel Evans Carlson - U. S. Marines

The Los Angeles Conference was in charge of the following individuals who are reported to follow the Communist Party line:

Robert W. Kenny - Attorney General of California and candidate for Governor

Allen Chase - Writer and Executive Secretary of American Committee for Spanish Freedom

Edward Mosk - Attorney and former member of AMG in Germany

True Boardman - Fadio writer

Reuben W. Borough - Pamphleteer

Victor Shocken

William H. Rosenthal - California State Assemblyman

Belle Dubnoff

Dr. Herbert Alexander - Professor at Los Angeles City College

Dr. Claude Hudson - Negro dentist

. L. E. Claypool

Lal Singh - India, publishes a paper on Indian affairs David Sarvis Dr. I. Rees

*William Pomerance - Executive Secretary Screen Writers Guild Willis J. Hill - President of People's Educational Center #Ike Adams - Negro

*Phil M. Connelly - Secretary-Treasurer, LAIUC

It is also reported that the HICCASP and the Hollywood Writers Mobilisation are both officially affiliated with the national and local groups. It is reported that both of these organizations sent official delegates to the Washington meeting.

#### Actors Laboratory

Confidential informant has indicated that this Communist controlled school for acting has moved to a new location in the Las Palmas Theater, 1648 North Las Palmas Avenue, Hollywood, California. The Actors Laboratory is a continuation of the former Group Theater Organization which was affiliated with the International Union of Revolutionary Theaters through the New Theater League.

The Actors Laboratory is preparing to produce propaganda and revolutionary plays. Now in preparation to be produced in the near future is the Communist propaganda play by Clifford Odets called "Awake and Sing."

#### Hollywood Forum

This group reportedly devoted to Communist propaganda, according to Confidential Informant holds its meetings each Friday night at the Allan Rudack Dance Studio in Los Angeles, California. According to the informant, while this organization is called the Hollywood Forum, it is held under the auspices of the "Daily People's World," which is the official organ of the Communist Party on the West Coast. Those taking part in the forum discussions are all connected with the Hollywood motion picture industry. The following are the most active in this venture:

#Waldo Salt - Moderator, Communist writer *John Howard Lawson - Communist writer and Communist Party functionary

*Samuel Ornitz - Communist writer for many years

*Alvah Bessie - Communist writer Carlton Moss - Negro, writer

*Patricia Killoran * "Daily People's World" correspondent
William P. Mutter - Representative of Railroad Brotherhoods

Those individuals whose names have an asterisk placed before them are reportedly members of the Communist Party or close followers of the Communist Party line.

#### General

Confidential Informant has informed that the entire strength of the Communist forces in the Hollywood film industry, including members of the Party, sympathizers and fellow travellers, was devoted almost exclusively to the Primary Election for State and County offices held on June 4, 1946. In fact the entire Communist apparatus in the State was reportedly utilized in an effort to elect those candidates whom the Communist Party and its front organizations, in addition to those organizations previously referred to, had endorsed. The candidates supported by the Communists and so-called liberal and progressive elements were, as you undoubtedly know, defeated.

Robert W. Kenny, State Attorney General and candidate for Governor had the endorsement of the Communists and their sympathizers. In fact, Mr. Kenny had reportedly been raised to his present post of Attorney General of California by the efforts of these liberal and Communist forces.

Ellis E. Patterson, now a member of Congress and a candidate at this election for the Senate of the United States, was also defeated. It is said that he has a record of Communist affiliations which dates back for many years.

The Communists centered most of their strength on these two offices for obvious reasons. Other offices where Communists had endorsed candidates met a similar fate in the majority of cases. This defeat at the polls for the Communists throughout the State, where for about ten years they have enjoyed an almost preferred position, is alleged, by this informant, to be a turning point in the politics of the State, and also a change in Communist tactics, particularly within the motion picture industry where they are exceptionally strong due to the key positions they hold. This informant further advised that one important factor that contributed to this turnover was the open position the Communists are now required to take because of the change in the Party line. For this reason, Communists are more and more being exposed.

# DEVELOPMENTS IN THE HOLLYWOOD WRITERS MOBILIZATION (July 23, 1946 through November14, 1946)

Confidential Informant of the Los Angeles Field Division, has advised that the activities of the Communist-controlled Hollywood organization of writers known as Hollywood Writers Mobilization, has been confined to the promotion of the exhibition of Russian motion pictures at certain independent motion picture theaters in the Los Angeles area. In addition to this activity, the organization has sponsored and cooperated with such Communist fronts as the Mobilization for Democracy, the Hollywood Citizens Committee for the Arts, Sciences and Professions, the Citizens Committee for Better Education, and similar groups used for pressure purposes.

The Hollywood Writers Mobilization, being an organization of writers only, is more or less confined to writing. This was the function of the organization when it was allied with the Office of War Information during the period of the war. Its efforts then and now are devoted to the propaganda field. Information has been received that it is to be connected with a Government agency, this time under the jurisdiction of the War Department. The War Department has announced that it has appointed Pare Lorentz as the Chief of the Film and Theater Unit of the reorientation Branch of the Civil Affairs Division, an agency of the United States Government.

"Variety" for September 3, 1946, stated that Lorentz' division had a budget for 120 reels which was to begin his project and that he had been allocated 2000 projectors for distribution in Japan and Germany. These projectors, according to the article, were to be used in establishing schoolroom programs and reopening theaters in remote areas.

The article stated that 200 million people in Japan, Morea, Austria and Germany, will not be allowed to see any film that is not approved by the Lorentz unit, and producers in occupied countries will not be allowed to make any films until they have been certified and have an Army approved script. The article also related that Lorentz received authorization to select a nucleus of 34 technicians who will begin expansion of the entire operation. The first production unit of 100 people is to include film editors, camera men, sound men, art directors and other technicians. Veterans are to be given preference on all jobs. Five divisions have been made within the film and theater organization, including:

News Reel Unit Story Unit Theater Unit European Unit Pacific Unit The duties of Lorentz' Division will be the production of motion picture documentary "shorts," news reels and theater units, all of which will be used to set up a system of re-education of occupied countries, especially Germany, Austria and Japan.

There is also to be another branch, under the same jurisdiction, devoted to magazines, newspapers, educational and religious, and "special projects." Pare Lorentz, who has been identified as being very sympathetic with the Communist cause, particularly when he was engaged on the WPA theater project, has announced that he will recruit the personnel largely from the Hollywood motion picture industry. Information has been received that the Hollywood Writers Mobilization will be the principal cultural group contacted; that the HWM will occupy the same relations with this War Department project that it did previously with the Office of War Information.

This organization being Communist-controlled and directed could be and very probably would be connected with a propaganda agency for that cause as it would be in a position to utilize the government agency to spread propaganda throughout those occupied countries not yet taken over by Soviet Russia.

The "Guildsman," official paper of the Los Angeles Newspaper Guild, for June, 1946, stated that following the screening of the Russian picture, "Once there was a Girl," portraying the children of Leningrad during the Nazi siege of that city, a talk was made by William Dieterle advocating greater realism and honesty in the production of American motion pictures. Dieterle said: "We saw in this Russian film a scene showing people drawing water through holes out in the river ice; the scene was real. The snow and ice were not artificial and the reality of the cold and hardship projected itself from the screen into the imagination of the audience. Here in Holly-wood that scene would have been staged on the set. The snow would have been granulated salt and flour and the sense of reality would have been lost."

A film forum was then conducted, the other speakers being Dr. Corinne Seeds, UCLA educator; Howard Koch, screen writer and chairman of !riters Mobilization; and Charles Ellis, city editor of the "Labor Herald."

Newspaper Guild and was active in Communist affairs and, according to discontinued confidential informant of the Los Angeles Chice, was a member of the Communist Party. He went into the Army Special Services early in 1942. He returned to Hollywood from the military service in March, 1946, and at the present time he is the director of publications for the Screen Writers Child and is active in Communist front organizations.

Confidential Informant has advised that the Hollywood Writers Mobilization in cooperation with the Kobilization for Democracy has instituted a series of broadcasts over Radio Station KLAC in Los Angeles. The title of the broadcast is "It is Beginning Here." The programs are propaganda in the interest of minority groups.

According to the informant, this is the usual Communist propaganda springboard for putting over the Communist Party line. The broadcasts are given every Monday evening at 7:15. This project also has the support of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. The following individuals are interested in conducting this venture: Harry Hoijer, teacher at UCLA; Ken Niles, announcer; Lee Horton, Hollywood Writers Mobilization; Lillian Randolph, Negro actress and Betty Jones, Negro social worker.

HOLLYWOOD INDEPENDENT CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS (July 23 through November 8, 1946)

According to the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions (ICCASP) has become the main political and propaganda pressure group of the Communist Party in Hollywood and is now carrying out the "open" line of the Communist Party in the political and pressure groups found in the motion picture industry.

asserted that the Hollywood ICCASP derives prestige from the influence of the film industry and the influential film characters engaged in that industry. He related that the motion picture industry, as such, renders its tacit consent to these activities as there has never been any criticism of any kind from the top producers of pictures in Hollywood or any attempt to prevent this organization using the name of the industry for its "subversive" purposes.

further advised that this organization is openly allied with many other Communist "front" organizations, both locally and nationally and is to be reckoned with as the western branch of the ICCASP, the joint sponsor with the National Citizens Political Action Committee of the meeting held in Madison Square Garden recently when Secretary of Commerce Henry A. Wallace and United States Senator Claude Pepper from Florida made the pro-Russian speeches which caused national and international furore.

further stated that while the organization has not been greatly affected by the present exposures of the Communist Party's relations to the Seviet Union and that country's attitudes toward world peace, or a coming war, there have been some withdrawals of membership and board members. The more timid among the group, evidently fearing that reputations in the film industry might suffer, have withdrawn from the organization. To make up for these resignations, the following have been added to the Executive Council:

Artie Shaw, Band Leader Larry Adler, Actor Averill Berman, Radio Commentator Dr. Arthur Brower, newcomer Virginia Bruce, Actress Norval D. Crutcher, studio labor leader Sterling Hayden, actor Rose Hobart, actress Maurice Howard, studio union labor leader Gene Kelly, actor Robert W. Kenny, attorney-general of California Roland Kibbee, writer Charles Lewin, writer Margo, actress Kenneth MacGowan, director Kenneth McKenna, director Groucho Marx, actor Jack Moss, writer Vincent Price, actor Ann Revere, actress Arthur Sheenman, writer Gloria Stuart, actress Sheppard Traube, writer Cornel Wilde, actor Mrs. Talli Wyler, wife of Milliam Wyler, director



The majority of the above-listed individuals have been associated at one time with activities which have been under the influence and/or control of the Communist Party.

The Hollywood ICCASP arranged for a concert in the Hollywood Bowl on September 2, 1946 for the purpose of raising funds. According to a circular issued by the organization the funds were to be used for political purposes. The Statement was:

"This concert is the most exciting and important public event HICCASP has ever undertaken. Its financial success will guarantee much of our fall election work as well as support of the many other urgent campaigns in which HICCASP is engaged."

stated that the feature of this concert was the guest speaker, Claude Pepper, Senator from Florida, who gave the Communist Party line on the relations of the United States with Soviet Russia. The concert was a success, some 15,000 people attending, and the amount taken in is estimated as between \$40,000 and \$50,000. The artists taking part were:

Arthur Rubenstein
Frank Sinatra
Gregory Peck
Vincent Price
Alfred Drake
Earl Robinson
Dr. Hugo Strelitzer
Frans Waxman
Larry Adler, and
Claude Pepper

further advised that the Hollywood ICCASP is now affiliated with another Communist group, called Citizens Committee for Better Education. This Communist "front" is a pressure group set up to work on the public school system of the State of California and City of Los Angeles. Other organizations affiliated, are:

Communist Party
American Youth for Democracy
American Veterans Committee
Conference of Studio Unions
Hollywood Women's Council
Hollywood Writers Mobilization
Los Angeles Federation of Teachers, Local 430 (AFL)
Mobilization for Democracy
National Citizens Political Action Committee
CIO Political Action Committee
Southland Jewish Organization
United Public Workers, CIO

The Hollywood ICCASP has affiliated itself, according to with the Los Angeles Civil Rights Congress, a branch of the National Civil Rights Congress, a completely Communist-controlled pressure organization.

Other organizations affiliated with this national organization, are:

American Veterans Committee
National Lawyers Quild
Home Protective Association (local group)
Home Owners Defense Council " "
West Hollywood Defense Council " "
San Fernando Valley Council
on Race Relations " "
Committee for Unity " "

also informed that the Hollywood ICCASP participated on Sunday, September 22, 1946 in a mass demonstration against a meeting held by Gerald L. K. Smith in the Polytechnic School Auditorium in Los Angeles. This demonstration was called by the Mobilization for Democracy, a Communist-formed and controlled "front" in the Southern California area. In doing so, it cooperated with the following Communist-dominated groups:

American Youth for Democracy (formerly Young Communist League)
Mobilization for Democracy
American Jewish Congress
Progressive AF of L (Communists within the AF of L)
Los Angeles CIO Council
American Veterans Committee
Southland Jewish Organization
National Negro Congress
National Association for the Advancement of Colored People.
Mewish War Veterans

The speakers at this demonstration were:

Ellis E. Patterson, Congressman from 16th Congressional District Phillip M. Connelly, CIO-Industrial Union Council William Bidner, Mobilization for Democracy, Executive Director Stanley Moffatt, Justice of the Peace at Huntington Park, Calif.

The HICCASP took part officially in a "strategy" meeting held in the St. Francis Hotel, San Francisco, on September 22, 1946. The purported purposes of this meeting of delegates from organizations mentioned below, were to carry out the policies of the late Franklin D. Roosevelt and "support 'progressive' candidates in the November 5 elections." The organizations represented were:

HICCASP
California State CIO
National Citizens Political Action Committee
National Association for Advancement of Colored People
Brotherhood of Railway Trainmen.

The meeting issued the following statement printed in the Communiet "Neoples Daily World," September 23, 1946, Page 1, Column 7:

"Since developments of the recent weeks had emphasized the need of a stronger, more unified stand among independent liberal groups, and in view of the seriousness of the coming November elections, we are meeting today to explore ways and means of implementing our independent political action in support of the late President Roosevelt's foreign policy of Big Three unity, as recently amplified in the statements of Henry A. Wallace, and the Roosevelt domestic program commonly known as the Economic Bill of Rights."

The Hollywood ICCASP called a mass meeting at the Hollywood Legion Stadium on September 18, 1946 held purportedly to "protest the sufferings of the Jewish people in Palestine."

This meeting was purely political in intent. All speeches dealt with the foreign policy of the United States, in the main, rather than strictly the question of the Jews in Palestine.

A. Hirschmann, listed as Special Inspector General of UMREA, praised Secretary Henry A. Wallace for his criticism of Secretary of State Byrnes! "get tough" policy with Soviet Russia.

Edward G. Robinson, screen actor, stated that anti-Semitism, anti-Russian, anti-Negro and anti-Labor prejudices are one and the same thing.

Reuben Dafni, a citizen of Palestine, also spoke on the Jewish question, stating that there was no real trouble, except that which is being stirred up by British and other capitalist interests.

Others taking part in this HICCASP-called meeting and following the standard Communist Party line, were:

Cene Kelly, actor

Wargo, screen and stage actress

Ned R. Healy, Congressman from Southern California

Charles Prown, chairman Jewish Community Council.

A. Hirschmann, mentioned above, was also listed as a member of President Roosevelt's Ear Refugee Board.

Approximately 8,000 persons attended this meeting. The general complexion of the meeting was the same as those who attend all other Communist "front" meetings. This, however, was strictly "Hollywood."

The principal activity, aside from that of a "pressure" nature, of the Hollywood ICCASP, was in connection with the recent National elections. The organization has endorsed all candidates favored by the Communist Party with the exception of one: that is, the write-in campaign for Archie Brown, a known Communist, for Governor of California, running on the Communist ticket, or rather, running as a Communist.

The HICCASP is the strongest organized political force within the Democratic Party of California. While not officially affiliated with the Democratic Party, it acts as a hard, disciplined core within that party devoted to an attempt to steer the Democratic Party in the direction of the official Communist Party line.

The Los Angeles "Daily News" for May 13, 1946 stated that a former Secretary of the Interior, Harold L. Ickes, emerged that day as the actual, if not the titular leader, of the new United Front formed by three citizen groups.

It stated that the organization of the three agencies under a single banner in time for this year's elections doubtless will serve to sharpen up Congressional campaigns between those who have been supporting the Administration's domestic program and those who have been methodically chopping it to pieces ever since Y-J Day.

"These three groups will keep their autonomy, but will make their weight felt where it counts by pooling resources, talent, and strategy toward a single aim of electing liberal congressmen and senators.

"Heads of the three groups, the National Citizens PAC; the Congress of Industrial Organizations PAC; and the Independent Citizens Committee of the Arts, Sciences and Professions held their initial strategy session here over the week-end."

The Los Angeles Tribune for July 13, 1946 stated that more than 1,100 members of the HICCASP have registered their protests against an act of discrimination charged to the management of the Ambassador Hotel by Carlton Moss who was associated with Frank Capra in the production of The Negro Soldier, War Department film.

The article stated that Mr. Moss is a member of the Executive Board of HICCASP and has been cited for meritorious service by the War Department in recognition of his production of the "Negro Soldier." Among the well-known

members of the HICCASP who have joined in the committee's protest are:

Olivia DeHaviland
Albert Dekker
Helen Gahagan Douglas
John Garfield
Paul Henreid
Lena Horne
Frederick March
Harpo Marx
James Roosevelt
Gail Sondergaard

The "Hollywood Reporter" and "Variety," trade papers in the motion picture industry, on August 5, 1946 carried full page advertisements. Also, the "California Eagle" carried the same advertisement which in substance was as follows:

### "AMONG THE CASUALTIES OF WAR-1946

"Jamuary 4:
"February 5:
February 13:

February 25:

July 17:

July 22 July 24: Four Negro veterans killed in Birmingham, Ala.
Two Negro veterans killed in Freeport, L.I.
Negro veteran's eyes gouged out by Aiken,
South Carolina policeman.

Two Negroes, one a veteran, killed in

Columbia, Tennessee jail.

Macio Snipes, veteran, only Negro to vote in his district, murdered in Taylor County, Georgia Leon McTatie whipped to death near Lexington, Miss.

Four Negroes—two men and two women—lynched by mob in Walton County, Georgia.

### "STOP THIS SLAUGHTER!

"(A) Wire President Harry Truman urging defense of the Constitution and fulfillment of our Atlantic Charter obligations. Ask him, by a personal plea to the nation, to reassure the world that America is determined to preserve her democracy.

- "(B) Wire Attorney General Tom Clark, Washington, D. C., demanding protection for Negro citizens and restoration of law. Commend him for his seven-state investigation of the KKK.
- *(C) Wire Senator Sheridan Downey, Senate Office Building, Washington, D. C., urging him to move for the immediate creation of a United States Senate Committee to investigate denial of civil liberties and police protection to the Negro people.
- *(D) Wire all Washington representatives urging passage by Congress of a Federal Anti-Lynch law which has been pending for the last fifteen years.
- *(E) Unite with the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and all other progressive organizations, to undertake a campaign of education and protest.

The article states "This advertisement voted by the general membership of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions."

The Los Angeles "Times" for August 2, 1946 carried a statement of the HICCASP to the effect that the HICCASP had voted \$1,000 additional to the \$10,000 reward which had been offered for the apprehension of the person or persons responsible for the Georgia lynchings in Walton County, Georgia.

According to this same source, the Hollywood ICCASP has supported the current "Consumers' Strike". For this purpose literature in huge amounts was mailed. Members of the group organized neighborhood meetings to agitate the boycott and arranged to take part in picket lines in front of commercial establishments. This buyers strike was to take place on July 18th and was officially called by the 16th Congressional District Section of the Communist Party. Picket lines were established in front of markets, etc. The HICCASP responded to the Communist appeal and furnished a sky-writing airplane to support the strike.

The HICCASP reported that it has secured 500 signatures to a telegram sent to Washington in support of this program. The signatures were secured on the streets by John Carfield and Georgia Gibbs. Carfield is the noted screen actor long connected with Communist activity. In this activity the HICCASP

## occoperated with the following:

Communist Party
American Youth for Democracy (formerly
Young Communist League)
International Workers Order
American Veterans Committee
National Citizens Political Action Committee.

The organization led a demonstration in the press and by meetings against the Ambassador Hotel in Los Angeles because of the refusal of that hotel to serve Carlton Moss, a Negro writer connected with the Hollywood film industry.

The current activities of this group, according to confidential informant

recent elections held on November 5, 1946. These consisted in raising funds, putting out literature and holding meetings in conjunction with other Communist—controlled organizations. As a body, it has endorsed all candidates supported by the Communist Party except one, a known Communist, Archie Brown, who is conducting a write—in campaign for the Governorship. All others endorsed by the HICCASP are what are known as "liberals" or "progressives." Those who receive intensive support by the organization are the following:

Will Rogers, Jr., Candidate for U. S. Senate
Ellis E. Patterson, write-in candidate for Congress after
being defeated in the primary for Senator.
John F. Shelley, candidate for Lt.-Governor
Edmund G. Brown, candidate for Attorney General
Ned R. Healey, Congressman, candidate for re-election
Helen Gahagan Douglas, Congresswoman, candidate for re-election
Clyde Doyle, Congressman, candidate for re-election

All other endorsements of local Assemblymen and propositions on the ballot coincide with the endorsements of the Communist Party.

The HICCASP works in close connection with what is called School of Political Action Techniques conducted by Southern California National Citizens Political Action Committee, located at Parkview Manor, 2200 West Seventh Street, Los Angeles, California. Literature and folders mailed out by HICCASP state the aims and purposes of this school are mainly "mobilizing special groups for political action," political speech writing and making, public relations, etc.

The Communist character of this "school" is shown by the following names, listed as the faculty:

Joseph W. Aidlin, Democratic County and State Committees Dr. Leonard Bloom, ECLA Professor Dr. Frank Davis, listed as Professor of Sociology, UCLA. Albert Dekker, screen actor Mendel Lieberman, American Veterans Committee Bernard Lusher, United Office and Professional Workers Allen Metcalf, campaign manager Ned Healy for Congress George Moore, President L.A. City Council Edward Mosk, Attorney and Author Mrs. Esther Nassitir, 13th District Coordinating Council John Payne, Citizens Research Institute Abraham Polonsky, screen writer Dr. H. E. Scarbrough, 13th District Citizens Committee George Stiller, Public Relations Consultant Bert Witt, Director NCPAC Sara Kleban, Coordinator.

Among sponsors of the school are the following, all of whom have extensive records of Communist activity:

Charlotta Bass, Editor of California Eagle Averill Berman, Broadcaster James H. Burford, CIO official Rev. Ernest Caldecott, Unitarian Minister George Campbell, AFL Secretary of Musicians Union Dr. Franklin Fearing UCLA Professor Augustus F. Hawkins, State Legislature member Robert W. Kenny, State Attorney General Albert Waltz, Writer John T. McTernan, Labor attorney Carey McWilliams, Professional sponsor for front organizations Judge Isaac Pacht, Attorney Gregory Peck, Actor Mrs. Jean Sieroty, Wife of Manager of Columbia Department Store Dalton Trumbo, Writer Claude Wolch, Lawyer, teacher Alvin Wilder, Radio Commentator Jacob Zeitlin, Book Store

In addition to the foregoing activities, the HICCASP affiliates with, supports and uses the publicity-gathering name of the organization to further all Communist-inspired ventures in the locality.

## Spotlight on China Mass Meeting

According to confidential informant a mass meeting under the above title was called by notices mailed by the HICCASP for October 6, 1946, to be held at the Hollywood American Legion Stadium. The meeting was widely publicized for weeks in advance. The top officers of the American Legion, having learned that the meeting was controlled by Communists, cancelled the contract for the stadium. The meeting was then moved to the Olympic Auditorium in downtown Los Angeles, where it was held on the date scheduled.

The main purpose of the demonstration was to create pressure on the State Department to withdraw American troops from China, one of the main objectives at this time of the Communist Party of the United States.

Those taking part in the meeting were:

Judge Stanley Moffatt, who acted as Chairman
Paul Robeson, Actor and singer
Ellis E. Patterson, Congressman
Harrison Foreman, Author and Communist sympathizer
Col. Evans Carlson (could not appear, but sent a telegram of
support for the movement)

Bill Belton, CIO Organizer

A collection was taken, the Mobilization for Democracy donating \$1500. An estimated \$5,000.00 was collected.

Others contributing were:

American Veterans Committee
International Workers Order (IWO)
American Youth, for Democracy (Young Communist League)

The usual Hollywood support for this meeting was given. Allen Metcalf was the Chairman of the arrangements committee.



# AMERICAN AUTHORS AUTHORITY

The American Authors Authority is a recent organisation under the leadership of James M. Cain, novelist and movie writer, which plans to control sales to magazines, movies and radio of all manuscripts written by American authors. It is reported that on July 29, 1946 the Screen Writers Guild voted 430 to eight to go into this project and fully supported this new group with the Radio Writers Guild.

The Washington Times Hereld for Angust 13, 1946 quotes Cain's explanation of the operation of this new organization as follows: "The writer will send all works to the Authority to be copyrighted in its name, for his benefit. The Authority will then say, 'We shall copyright for assignment no works except from writers who have become members of the proper guild.

This will take care of the outlaw contributor who became so menacing to the American Society of Composers and Authors at the time of its fight with the radio studios.

"It will also say we shall lease no rights except to lessors who comply with the basic agreements of the guild.

"The Screen Writers Guild and the Radio Briters Guild will say, 'We shall permit our writers to work on no material not leased through the Authority' and this will compel every writer in the country hoping for picture or magazine sale to send his work to the Authority before the magazines or publishers get it."

As it may be seen, this new group: intends to act as a copyright repository or a clearing house or agent for writers in the leasing of their writings and it empowers the Authority to represent all authors in the disposition of the rights to their literary works.

Some editorial comments have indicated that the American Authors Authority is endeavoring to control ideas. Consequently, if all this power of the ideas in movies, radio and fiction come into the hands of a few people, and those people are touched with "political wackiness, as Hollywood's writers are, how can Moscow miss?"

Press accounts also reflect that the American Authors Authority is to be run by a full-time, salaried employee and is to obtain its funds from mugasines, movies and radio companies, totaling about \$250,000 a year for its operating expenses.

The New York Journal American on October 22, 1946 carried an article indicating that Stefan Heym, alias Hellmuth Flieg, a former German Communist, is now one of the leading backers of the American Authors Authority. The article also reflects that in addition to Heym, John Howard Lawson, whom it describes as a Hollywood screen writer, Communist Party contact man and fund raiser in the film industry, is also one of the leading sponsors of this nationwide program.

The Hollywood Reporter for Angust 23, 1946 alleged that although Cain is the leader of this new American Authors Authority, it believes that the material was forwarded to Mr. Cain by some of the Communist members in the Screen Writers Guild. The Hollywood Reporter indicated that this new organization would not assist the writer either in a financial way or give him constructive protection. It cited the example of the Russian writings which contain only what Stalin wants written and it prohibits any Russian writer from using any free thought, freedom or expression or his own creative ideas. This periodical reflects that the same type of treatment can be expected if this organization is allowed to progress and remain in the hands of the Communist-controlled Screen Writers Guild.

The article further states that this control will be accomplished through the maneuver which permits the playwrights to have complete authority over their works for stage production. Consequently, no director or producer will be allowed to change any word or thought without the consent of the author. This, according to the article, is the immediate hidden effort of the Authors Authority in so far as the motion pictures are concerned.

According to the Mashington Times Herald for September 9, 1946, a number of the nation's leading authors have banded together to form the American Friters Association. The President of this new organization is John Erskine and its Executive Socretary is Susanne LaFollette. Its membership included such prominent authors as Clarence B. Kelland, Bruce Barton, Rupert Hughes, Norman Thomas, Clara Boothe Luce, Irene Kuhn, Philip Wylie, George Sokolosky, H. V. Kaltenborn and Oswald Carrison Villard.

This group, according to the press, is a counter organisation set up in New York to fight the American Euthors Authority proposal.

## JOHN BARNES AND ASSOCIATES

This recently formed "public relations" organization, according to confidential informant of the Los Angeles Field Division, announced that its functions are to "see that liberal, progressive commentators, such as are listed as supporting the organization are kept on the air as an antidote to the radio prostitutes who put their personal well-being above that of their fellow Americans...." The persons listed as supporting this group are all connected directly and indirectly with the Hollywood film industry. They are:

James Roosevelt
Sam Balter
Averill Berman
Peter De Lima
Bill Pennell
Sidney Roger (San Francisco)

Also listed as supporting this venture are businessmen of Los Angeles, all of whom lean toward the Communist position. The offices of this group are located at 6633 Whitley Terrace, Hollywood.

WESTERN COUNCIL FOR PROGRESSIVE BUSINESS, LABOR AND ACRICULTURE

Los Angeles confidential informent, informed that this is also a newly-formed pressure group in the Hollywood section which cooperated with the foregoing organization, John Barnes and Associates. This group is obviously a Communist pressure group because of the names given as supporting it. Some of them are:

Robert W. Kenny
Bartley C. Crum
Will Rogers, Jr.
Albert Dekker
Sam Balter
Paul Robeson
Arch Oboler
Phillip M. Connelly
George Campbell
James Roosevelt, and
many others.

### HOLLYKOOD COMMUNITY RADIO

confidential informant of the Los Angeles Office, informed that a group of individuals, all of whom have been identified with Communist activities in Hollywood, has applied to the Federal Communications Association for license to operate a standard radio broadcast station to be located in Gardena, California. Gardena is a suburb of Los Angeles. The application was filed on July 18, 1946. The group also filed for a Hollywood FM outlet for the 1560 Kilocycle band.

While this venture is connected with the radio industry, all those involved are connected with the Hollywood motion picture industry. This source relates that the station would be devoted to spreading Communist propagands.

The hearing for a permit to operate this radio station was scheduled to come up before the Federal Communications Commission on October 14, 1946. The group applying for the license, according to is under Communist control and all the officers and stockholders have long records of Communist activity. They are as follows:

Alvin Wilder, President, broadcaster
Paul Stewart, Vice-President, radio writer
Cal Kuhl, Second Vice President, writer
Pauline Lauber, Financial Secretary, Hollywood
Writers Mobilization Secretary
John T. McTernan, Treasurer, Attorney

### Directors:

Franklin Fearing, UCLA Professor
Sam Moore, President of Radio Writers Guild
Abraham L. Polonsky, writer
Phillip M. Connelly, Secretary Treasurer LA IUC
George Campbell, Secretary of Musicians Union,
Local \$47, AFL
William Pomerance, business agent Screen
Writers Guild
Hy Kraft, writer
Emil Corwin, a brother of Morman Corwin

#### Stockholders:

Charles J. Katz, attorney
Russ Avery, Treasurer of the Peoples
Educational Center

Kleck Moll
Theodore Saidenberg, musician
Seniel Ostrow
Jack Y. Berman, theater manager
Peter Kahn, Jr.
George Alexander Coulouris, actor
Leo A. Goldberg
John Garfield, actor
Robert B. Roberts, theatrical agency
Allen Scott
Lillian B. Taussig
P. C. Stewart
E. E. Kotkin
Robert Triest
Reginald G. Johnson
Emil Corwin

The purposes of this group are to use this station for "liberal" programs. "Liberal," in this instance means Communist.

## JEWISH BLACK BOOK COMMITTEE OF LOS ANCELES

According to confidential informant of the Los Angeles Office, this organization is the local branch of the national organization of the same name headed by Albert Einstein. It has announced that on October 1, 1946, a mass meeting will be held at the Shrine Anditorium, Los Angeles. The principal speaker at this meeting will be Congressman Emanuel Celler of New York. The purposes of this organization are stated by it in the "People's Daily World," September 6, 1946, to be to "present every public official in the State with a copy of the Jewish Black Book as a reminder that what happened over there must not happen over here."

with Communist activities and most of them have connections with the motion picture industry. They are the following:

Lion Feuchtwanger, refugee writer
Julius Fligelman
Dr. Sanford Goldner, labor research
Feter M. Kahn
Jack Agins, an employee at the People's
Educational Center
Mrs. Anne Allen

Harry Bauman, Businessman Lewis Milestone, director Artie Shaw, bandleader John Carfield, actor Oscar Pattis Peter M. Kahn, Jr. Jay Gorney, song writer Robert Rossan, writer and director Mrs. Fred G. Pollock Henry Blankfort, writer and director Dr. Isadore Rees, Jewish Rabbi Paul Jarrico, writer John Berry, director Samuel Ornits, writer A. Maymudes, IVIO Mrs. A. Prinzmetal George Stiller, businessman 100-138754-134 Page 8

As a result of the meeting held at the Shrine Auditorium, Los Angeles, October 1, 1946, the following resolutions were adopted and disseminated:

Stop the State Department's "Get Tough Kith Russia" policy

Support Henry Wallace in his attitude toward Russia and the atomic bomb.

Criticize the "imperialist" policy of Britain in sending troops to Greece.

Get United States troops out of China.

And all other "must" agitation according to the present Communist Party line.

Those taking part in the meeting were:

Ellis E. Patterson, Congressman from California Artie Shaw, Hollywood band leader Kenneth Leslie, Editor of "The Protestant," a Communist propaganda magazine, issued monthly supposedly in the interest of the Protestants in the United States and anti-Cathelic Rabbi Max Nussbaum, Rabbi, Israel Temple Lion Feuchtwanger, Refugee and writer Dr. Sanford Goldner, CIO Research Assistant Peter M. Kahn, Businessman Dr. Jack Agina, teacher in the Peoples Education Center Julius Fligelman HOLLIWOOD INDEPENDENT CITIZENS COUNTIFER
OF THE ARTS, SCIENCES AND PROFESSIONS
(November 14, 1946 through February 14, 1947)

A confidential informant of the Los Angeles Field Mivision, in November, 1946, advised the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions had issued thousands of letters to organizations, unions and individuals, asking support for the same list of candidates supported by the Communist Party and the Communist front groups. Despite this, only one candidate supported by the organization for a major office was elected. This candidate was Helen Gahagan Douglas who was reelected to Congress from the 14th Congressional district. All others were defeated.

In this campaign the organization cooperated with all other Communist dominated groups, such as:

Los Angeles CIO Council National Citizens PAC Progressive AF of L Committee Railroad Brotherhoods Joint Legislative Council

But as this entire program was defeated and as the entire political complexion of the State of California was changed, swinging definitely to the right, the HICCASP is now left in an isolated and unpopular position, even within the Hollywood studio circles. In fact, one member of the organization stated, whe were completely stunned by this turn of events.

However, despite all this, the HICCASP is still dominated by the Communist Party. It will hew to any changes made by this party. In fact, the HICCASP, like the Communist Party itself, will now be reorganized to meet the conditions of change, which are referred to under Section III. It will conform to the change in the tactics of the Communist Party of the United States which will now be altered because of the coming clash with the Soviet Union. For this reason, it can be stated that the HICCASP is now midway between two political positions, one a hangover from the Communist Political Association and the other the late position, the revolutionary position of Marxism-Leninism. It will now become either a more open propaganda agency for the Communist Party, or go out of existence altogether.

In December, 1946, the same informant, reported that the national organization ICCASP is contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a "third party" to be composed of and controlled by the so-called "liberal"

elements in the United States. It is not known as yet whether this new combination should it be brought about, will bear a different name from either of the above named. Should this new combination emerge as a third party, it would be right in line with the Communist Party of the United States which is now agitating for such a third party.

While no open meetings have been held, or announcements made of this proposed merger of the two organizations before mentioned, meetings have been held in private homes for discussion of the subject. The last meeting was neld in the home of Eddie Cantor on December 3, 1946, where the matter was discussed. It was impossible to secure the names of those who attended, but the matter of the new party was discussed favorably along with the proposed leadership of henry Wallace and Claude Pepper. However, the informant states that the matter was discussed more from a racial standpoint (Jewish) than from a liberal (Communist) one.

In January of 1947, informant reported that the Hollywood chapter of the national organization is now preparing to go out of existence under that name and emerge as the Hollywood Branch of the new organization formed in New York on December 28 and 29, 1946, called Progressive Citizens of America. This latter organization was formed by a merger of the ICCASP and the National Citizens Political Action Committee (NCPAC).

The convention to bring forth this new organization was held in New York on the afore-mentioned dates. The delegates who represented the holly-wood ICCASP were the following:

E. Y. Harburg - song writer George Pepper - musician Larry Adler - musician Anne Revere - acress Aline McMahon

The delegates representing the NCPAC from Southern California were:

Bert Witt Simon Lozarus Howard Da Silva - screen actor

The Hollywood branch of the new organization is now being set up, and up to the time of this report it had not been completed. Who the officers are and what the general program will be had not as yet been determined.

### HOLLYROUD WRITERS ECBILIZATION

The "Guildsman," official newspaper of the American Hewspaper Guild 1, 1946, reflected the specific 1946-47 program of the Hollywood Writers sobilization as follows:

### "PUBLIC SERVICE

*Continue to meet the heavy volume of requests for writing, producing, and directing services in line with patriotic objectives and designed to help safeguard and give meaning to the peace.

### PUBLICATIONS

"Development of the field of 'The Hollywood Quarterly', the unique non-profit magazine co-spensored by the Hollywood Writers Mobilization and the University of California to provide a mature medium of expression for workers in the compunications industries and for the study of those industries. Publication of this magazine marks the first time, writers, producers, artists, directors, and technologists have joined with a major university in a project of this kind.

# PLOTION PICTURES

"Once a month the Mobilization shows a distinguished motion picture, either American or foreign and then holds a town-meeting type of audience discussion concerning craft problems in motion picture writing, directing, and producing, and dealing with the social issues implicit in the picture. The Mobilization also premiers unusual films, and plans for film production in 16 mm. documentary and educational field are being made.

# OICAn .

"In cooperation with the Federation of American Scientists, the Mobilization has created a public service sustaining series of radio plays, dealing with roblems created by the atomic bomb and neuclear fission. The Hollywood writers Mobilization is also establishing a new radio work shop for the exploration of new and experimental techniques in radio writing and production

# "NEWSPAPERS

"The Mobilization is working closely with the Los Angeles Newspaper Guild in the public relations field, and in the creation of special articles, brochures, and news stories to serve worth, purposes. It is working closely with Linu to develop a nationally syndicated weekly columnfor the Negro

"Recently the Mcbilization has received official awards from the Government of the United States, the Government of Canada and from Government Departite war activities services in which the LANG played a vital role."

Following is a surmary of the war activities services rendered by the Hollywood Writers Mobilization to the present time:

Documentary and short subject films	210
Madio scripts	1069
Army-havy camp shows	910
War bond speeches	490
Blood bank speeches	430
War agency brochures	29
Mar activity feature stories	125
Songs	60
Posters and slogans	360

Confidential informant in reporting on the Hollywood Writers
Mobilization in November, 1966, stated that this Communist controlled propaganda
organization has, within the last sixty days or more, narrowed its activities to
a considerable extent. It has not, as an organization, supported or sponsored
the usual run of Communist pressure groups, but has instead confined its
activities to the radio field.

while the writer members of this group are, at the tame time, members of or supporters of many other activities of a Communist front nature, the organization itself has withdrawn from open support of such. This does not mean any change in ideology or desertion of the Communist movement in Hollywood. It is because other organizations have preempted the field of open political action. Such organizations are the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, the Tin the Peace Congress, Mational Citizens Political Action Committee, etc.

The last important activity of the organization, aside from its radio efforts, was the publication of the Hollywood Quarterly, a publication sponsored jointly by the him and the University of California at Los Angeles, UCLA. The last issue of this magazine was cated July, 1946. Another issue cas due in October. At the time of this report, this issue had not been published. The alliance with the university is still in existence, although there has been very little activity in conjunction with the university.

Confidential informant further advised that a radio rogram entitled "It is Beginning Here" is being sponsored by the organization and

presented over radio station KIAC in Los Angeles. The program is presented each Monday evening at 7:15 p.m. The program purports to be in the "interest trainerity groups." The program follows exactly the position of the Communist Party on this question of minorities. Those taking part in this program written by members of the HMM are:

Lillian Randolph, Negro actress
Ken Wiles, announcer
Harry Hoijer, Professor of Anthropology of UCLA
Mrs. Betty Jones, Negro of a public housing project
Lee Horton, writer and director, member of HWM

The content of this program is the usual agitation of minority prejudices against the established American customs.

Interspersed with these programs at various times are so-called "discussions" of the Negro and minority questions. Such discussions took place on October 7, 1946, and several times since. Those taking part were:

Carey McWilliams, attorney and follower of the Communist Party line Carleton Moss, Negro writer employed in Hollywood True Boardman, Hollywood writer, radio and screen

All the Foregoing are members of the Mobilization and connected with other Communist front organizations.

In December of 1946, reported that the Hollywood Writers Yobilization had again become active in propaganda fields and pressure tactics. He reported that because of its connections with the University of California, a state institution, which connections are definite and fixed with the State Board of Regents, the Hollywood Writers Mobilization is able to penetrate and influence many other sources not possible otherwise.

Under the joint sponsorship of the University and the Hollywood writers Mobilization, the organization publishes a "Quarterly" magazine dealing with rotion pictures, radio and music and so-called "culture" in general. The October, 1946, issue of this publication, printed by the University Press and copywrited by the Board of Regents of the University, is now on the news stands. The nature of the publication is, of course, determined by the persons responsible for its content. The complete list of these persons, nearly all of whom have long been identified with Communist activity, either as actual members of the Party, or ardent sympathizers, is as follows:

## Editors:

*John Howard Lawson - writer
Franklin Fearing - UCLA Professor
Kenneth Vaccowan - writer
Franklin P. Rolfe - UCLA teacher
Samuel T. Farquahar - cditor, Hollywood Quarterly
*Sylvia Jarrico - Assistant Editor, writer

## Advisory Committees:

## MOTION PICTURE

Ralph Beals - UCLA Professor Howard Estabrock - writer Arthur Ball - writer #Leon Becker - writer Carl Beier Leonard Bloom - UCLA Professor *Bill Blowitz - writer L. M. K. Boelter - writer William Brockway - writer *Sidney Buchman - Director Mae Churchill - writer Charles G. Clarke - teacher *Edward Dmytryk - Director Farciot Edouart - teacher Margaret Gledhill - writer B. N. Hocker - writer *Boris Ingster - Russian writer Dorothy Jones - writer Harry Kimball - writer Alexander Knox - actor Verm U. Anudsen Milton Krims - writer Ermett Lavery - #riter Harold Leonard - writer *Jay Leyda - writer Ben Maddow - writer *Josef Nischel - writer Gordon Litchell - teacher J no kallih - writer Budley Michols - director Florence Odets - photographer #Irving Pichel - director and writer *Abraham Polonsky - writer
Vladimir Pozner - writer
David Robinson - writer
*Zachary Schwartz - writer
Fred Serson
Vincent Sherman - writer and director
Sidney Solow - writer
*Theodore Strauss - writer
Ernest Templin - writer
Greg Toland - writer
*John Weber - writer
Michael Wilson - writer
Virginia Wright - columnist

### MUSIC:

Lawrence Morton
Ingolf Dahl - composer of music
Martha Deans - teacher
Adolph Deutsch - composer
Hanns Risler - (brother of Gerhart Eisler)
composer and director of music
Hugo Friedhofer - composer
Gail Kubik - composer
Gail Kubik - composer
Robert Nelson - writer
David Baksin - writer of music
*Earl Robinson - composer
Walter Rubsamen - writer of music

### RADIO:

Harry Hoijer - UCLA Professor

Kilton Merlin - writer

Forrest Barnes - writer

True Bordman - writer

#John Bunkel - radio writer

#alph Freud - teacher at UCLA

*Iwight Hauser - radio announcer

Nancy Holme - radio writer

John Houseman - writer

Carl Kuhl - writer

Jerome Ingrence - writer

Robert Leona:d - director and producer

Ranald MacRougall - writer
Arnold Marquis - writer
William Matthews - writer
#San Moore - writer
#Harold Salemson - writer
Ashmead Scott - writer
Paul Stewart - director at Paramount
Orson Welles - actor
John Ehedon - writer, Committee for Better Education

The asterisk placed before certain names appearing on the above list indicates that these individuals have been previously identified as having been affiliated with the Communist Party program either directly or through its front or anizations.

It will be noticed that the name of Hanns Eisler appears as a member of the Hollywood Eriters Mobilization and as one of the "advisors" on programs. This is the same Hanns Eisler mentioned by and as the brother of Gernard Eisler (Hans Berger) and active in the work of the Russian Secret Police in the United States for some ten years.

In addition to above activity, the Hollywood Writers Mobilization has launched a series of ten "forums" which it calls "Counter-Attack." These "discussion forums purport to be for the purpose of "exposing the Tenney-Hearst-Hankin attack on cultural and academic freedom." The first of the series was held at the El Patio Theater, Hollywood, on December 2, 1946. The list of speakers for the entire series was announced as:

Millen Brand - writer Peter Delima - commentator Frances Eisenberg - school teacher, San Fornando Valley Franklin Fearing - UCLA professor Lion Feuchtwanger - German refugee Harry Holjer - UCIA professor John B. Hugnes - commentator Howard Koch - writer Emmett Lavery - writer #John Howard Lawson - writer Kenneth KacGowan - writer Arch Oboler - writer 概.E.Oliver - writer Harold Orr - Federation of Teachers Local 430 William N. Robson Dore Schary - Assistant producer

Paul Stewart - director at Paramount *Dalton Trumbo - writer

The following were the speakers at the December 2, 1946, meeting:

Averill Berman - broadcaster John B. Hughes - commentator Mrs. Frances Eisenberg - school teacher in San Fernando Valley

Howard Koch - writer #Michard Collins - writer Millen Brand - writer Peter de Lima - commentator Mrs. Blanche Bettington - school teacher in San Fernando Valley

Each speaker followed the present line of the Communist Party which purports to be aware of a "native fascist" movement to destroy personal liberties, control education and thought; in general all the speakers precented to see the setting up of a fascist state in this country in short order; and only tney and their kind can prevent such a catastrophe.

Mrs. Elsenberg and Mrs. Bettington were discovered to be indoctrinating their pupils with the Communist Party line, they both being teachers in the Los Angeles public schools.

The subjects for the complete series will be:

You Can't Teach That The Autack on Hollywood That's Behind the Fankin-Tenney-Wood Smear Campaign? The Cwns the Air? The Story Behind the Blue Book Report of the FCC The Book Burners The Hearst-Inspired Campaign to Control the Literary Freedom You can't Hear That Thought-Control Via the Air Laves America's Iron Curtain Restrictions on Freedom of International Communication You Can't Print That Suppression of the News The Writer Under Attack Drive to Control the Written Word

(Never a criticism of Soviet Russia)

## HOLLYKOOD COMMUNITY RADIO

The Communists and Communist sympathizers which have been reported that Fursau as affiliated with the Hollywood Community Baio group indicates that this is another attempt on the part of the Communists to obtain a radio station within an area where they have a considerable following to disseminate their propaganda and doctrines. The Communist connections of this group were called to the attention of the Federal Communications Commission by memorandum dated October 1, 1946, and by memorandum dated December 18, 1946. A second hearing is to be held on March 10, 1947, at Los Angeles, California, by the Federal Communications Commission at which time the Hollywood Community Radio will endeavor to refute the allegations which have been made against it in that it has Communist connections. It should be pointed out that at the first hearing held by the FCC, Jack Tenney of the Un-American Activities Committee for the State of California belabored the Communists and Communist connections of the Hollywood Community Radio for some four hours.

There are two other groups applying for the license for this five kilowatt station. They are the Coast Radio Broadcasting Corporation and the Huntington Park Broadcasting Corporation. Should this license be granted to the Hollywood Community Radio group, confidential informant of the Los Angeles Office has stated that while the name of this group is the Hollywood Community Radio in reality it is the Hollywood writers Mobilization and that all of the active officers or officers to be are members of the Hollywood Writers Mobilization. He also indicated that if this license was to be given to the Hollywood Community Radio that the Hollywood Writers Mobilization would direct its entire efforts to the radio field.

### ARERICAN AUTHORS: AUTHORITY

a screen writer who has requested that his name be kept in the strictest confidence, advised Agents of the los Anjeles office that the purpose of the American Authors Authority would be to set up a Director from each of the four guilds, namely, the Screen Briters Guild, the Dramatists Guild, the Authors League of America, and the Radio Writers Guild. These directors would in turn elect a president who would also be a director and chairman of the board. The American Authors Authority would then establish field representatives, lobbyists and offices to be maintained in Washington, D. C., New York City, Chicago and Los Angeles. The aim of the American Authors Authority would be to copyright in its own name for benefit of its members all literature whether for the stage, screen, book, magazine or radio and lease but never sell the rights to all of this literature under copyright.

The Authority is to be financed by a service charge layied on all corporations coing business with the AAA, and eventually a percentage will be levied against the gross of every magazine, book publisher, reprint publisher, the station and ever, picture company, which would be pooled into a lund and then either divided among the members or used for a plan for the member's future security. It has been carefully pointed out that the AAA would make no attempt to supercede the four guilds, but to insure its power, a plan is under way whereby members of the AAA would refuse to work on any material except that owned by the AAA.

For some time writers have been seeking to prohibit the outright sale of their material and thus gain revenue from the reissue of a film, or book, or story, and informant previously mentioned, has pointed out that many of the writers within the Screen writers Guild have been honestly and sincerely attracted by the economic aspect of establishing an American Authors Authority. However, this proposal can be seen as an instrument to demand absolute control over every type of printed material. In this connection it is interesting to point out that on May 23, 1946, through a technical surveillance maintained on John Howard Lawson, leader of the Communist movement in the motion picture industry, it was learned that Lawson while discussing the best way to communize the United States stated "the best part is by Communising the writers and producers in Hollywood, and eventually controlling every picture and fiction story produced in Hollywood and perhaps one day controlling every news article in the US that the people read."

There has, of course, seen a vigorous opposition to the establishment of an AAA, and the October, 1946, issue of the Screen Writer reflects a portion of the criticism expressed against this plan in the press. The plan has been attacked as an Wiron curtain ban on writers, wand the charge has frequently been made that the Screen Writers Guild has come under the complete domination of the Communist Party. W. R. Wilkerson, editor of the Hollywood Reporter, has called the AAA a vote for "Joe Stalin."

The criticism of the establishment of an AAA has not been limited to the press, but has extended to a group of prominent writers in New York who on September 12, 1946, formed "The American Writers Association" to combat what they termed an attempt to establish monopoly control over literary production in the U.S. This association of 50 prominent writers, including Louis Bromfield, aatharine Brush, John Erskine, and others, has set up a headquarters in New York and is seeking to enlist the aid of 300 other leading American authors, publicly stating that the Association will fight any attempt to establish "a dictatorship over the nation's writers."

Through a technical surveillance on John Howard Lawson it has been a scartained that the Communists are vigorously promoting the establishment of an AAA, and this source revealed that on September 24, 1946, V. J. Jerome,

Mational Communist figure, came to Los Angeles to consult with Communist screen writers in an effort to promote the AAA. Recently, Mobomir Linhart, Lovakian film czar, has been in Los Angeles, and on September 24, 1946, Linhart met with Communist Harold J. Salemson, Lirector of Publications for the Screen Writers Guild, to discuss the AAA.

Following the widespread opposition to the establishment of an AAA, James M. Cain announced in the October 4, 1946, issue of Variety that the entire plan was being redrafted by a special sub-committee of the Screen Briters Guild, to allay fears that politics would enter into the operations of the AAA. Later in the month, Cain went to New York to discuss this proposal with the American Authors League, but was unable to confer with the president, Elmer nice, who has since resigned. Cain publicly accused Rice of ignoring him, and indicated that he was having considerable difficulty getting the Authors League of America to subscribe to his plan. Interviewed in New York, Cain stated that he was retreating from the original proposal for an AAA, and stated that the plan no longer envisioned a monopoly on writing properties, and he stated that authors would be free to join or not join.

Entherine Barnes of MGM studios has stated that in a discussion of this plan with Louis B. Mayer, head of MGM, Mayer advised this source that he would use public domain material for as long as twenty years if necessary, to defeat this proposal. Apparently in the realization that especially film producers would resort to public domain material, Howard Limschle and duy andore wrote an article in the October, 1946, issue of the Screen driter, entitled "Want to Buy the Brooklyn Bridge?" Both Dimsdale and Endore are members of the Communist Party, and in this article "Lemanded" that public domain material be administered for the public level. The authors stated that "either the Lovernment through a Secretary of Fine Arts (long overdue in our cabinet), or the various responsible bodies of organized artists should be put in charge of public domain.

The issue of the AAA is given widespread attention in the Screen Writer, and the editorial in the October, 1946, issue of the Screen Writer was given over to praising the AAA.

At a meeting neld on August 8, 1946, of the Council of Hollywood Guilds and Unions Mr. Falter Dunniger of the Screen Writers Guild appeared before the Council members and urged the members to give their support to the American Authors Authority which is being nushed by members of the Communist Party. This information was obtained

by an agent of the Los Angeles Field Office.

confidential informant of the Los An eles Office, in

referring to the Authority has stated that it has not been able to put over its program before the Executive Council of the Authors Leadue of America.

The extited that the action is now pending before the Council and is to be taken up early in 1947.

### "YOUR WORLL"

Above is the title for a new magazine sponsored by the American-Russian Institute and to be published in Canada, the first issue was scheduled to come out during the month of January, 1947. The announcement of this new publication was made by Raymond Arthur Lavies at a meeting held on November 13, 1940, at the First Unitarian Church in Los Angeles to celebrate the twenty-ninth anniversary of the Russian revolution.

The staff of the magazine was to be composed of the following:

Raymond Arthur Davies, Editor-in-Chief

Norman Corwin, Associate Editor, radio writer

Leo Huberman, Associate Editor, Publicity Lepartment of the CIO, Mashington, D. C.

Ella winter, Associate Editor, writer
*Ring Lardner, Jr., Associate Editor, writer
Carey McWilliams, Associate Editor, professional speaker
George Seldes, Associate Editor, published of "In Fact

All the above have long records of Communist activities. While this publication was to be issued from Canada, it is evident that Hollywood will direct the material and contents.

## PEOPLES EDUCATIONAL CONFER

It has been reported that this Communist influenced school for the indoctrination of young persons in the motion picture industry and those aspiring to get into the industry has recently announced its mid-winter courses. It has been reported that its officers and instructors as well as the courses announced are the usual Communist personnel and propaganda efforts. Its courses are said to follow the Communist Party line and the school itself has been reported as being very successful. The Peoples Educational Center has also been referred to as one of the potent factors in propagandizing. Communists and developing Individual Communists in the Hollywood picture industry. The director of the machool is Sidney Lavison who is reported to be a known Communist of long standing.

### ACTORS EQUITY ASSOCIATION

The Los Angeles Examiner for November 25, 1946, under the heading "Actors Asking Reds Ouster" under a New York by-line, stated in part that more than 2500 of America's leading actors of stage, screen and radio have signed petitions demanding that the Actors Equity Association clear out the Communists.

The following is a notation from this newspaper article:

During the past months hundreds of petitions have been circulated on Broadway and in Hollywood by members of the AFL Union, which has been accused of being dominated by followers of the Communist Party line.

"These petitions which demand that all Bed Fascists be removed from the council, Equity's governing body, have in many cases been signed by the entire casts of several bit shows on Broadway.

"The present Communist wing of the Equity is visibly concerned with these petitions, it is known, and are retaliating with threats against those who are circulating the anti-Communist statement."

## PROGRESSIVE CITIZENS OF AMERICA

(February 14, 1947 to April 22, 1947)

The Los Angeles Chapter of the Progressive Citiens of America was formed as a result of the Hollywood Independent Citizen's Gommittee of the Arts, Sciences and Professions going out of existence and being officially explaced by a new organization known as the Progressive Citizens of America on February 11, 1947, according to Confidential Informant. In a special report submitted by the Los Angeles Office on the Communists in the motion picture industry, the following information was set out as obtained from highly confidential techniques or reliable informants, reflecting the Communists within the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions:

Members of the executive council are William Blowitz, publicist;
Sidney Buchman, producer; Abraham Burrows, screen and radio writer; Norval Crust cher, secretary of Film Technicians Local 683; Rex Ingram, Negro actor; John Howard Lawson, screen writer; Jack Moss, producer; William Pomerance, business agent and executive secretary of the Screen Writers Guild; Earl Robinson, composer; Dalton Trumbo, screen writer, and Frank Tuttle, director.

By way of background concerning the formation of the Progressive Citizens of America in Hollywood, Confidential Informant reported that on February 11, 1947, the Hollywood independent Citizens Committee did hold a meeting at the Embassy Auditorium in Los Angeles, at which meeting the formal change of name to Progressive Citizens of America took place. This meeting, according to the informant, was authorized by Jo Davidson, one of the co-chairmen of the National Progressive Citizens of America, who was at that time in the Los Angeles area. The call to attend the meeting was issued in the names of the following individuals:

Brig. Gen. Evans F., Carlson, U. S. Marines Commander (retired);
NormanCorwin, writer and radio broadcaster;
John Gromwell, Director and Chairman of HICCASP;
Bartley C. Crum, Attorney at San Francisco, U. S. Government,
Palestine Commission member;
Jo Davidson, Sculptor, New York City;
Albert Dekker, actor;
Mrs. William Dieterle, wife of screen director William Dieterle;
Augustus F. Hawkins, member of California State Assembly;
Lena Horne, actress;
Gene Kelly, screen actor;
Robert W. Kenny, Ex-Attorney General, and Hondwary President of

Mobilization for Democracy, National President of Lawyers' Guild:

Dr. Frank Kingdon, National Co-Chairman of PAG;
Jack Kroll, successor to Sidney Hillman in CIO-PAC;
Thomas Mann, writer;
Frederic March, screen actor;
Carey McWilliams, professional sponsor of front organizations;
Edward Mosk, attorney;
Seniel Ostrow, businessman, furniture;
Dr. Linus Pauling, Professor at Pasadens Polytechnic;
Gregory Peck, screen actor;
Dr. John P. Peters;
Paul Robeson (colored) singer and actor;
Edward G. Robinson, screen actor;
Dr. Hawlow Shapley, Harvard University scientist;
A. F. Whitney, Railroad brotherhood; and
Bishop R. R. Wright.

Of the foregoing, the following are connected with the motion picture industry in Hollywood:

Norman Corwin, writer and radio broadcaster;
John Cromwell, director of Pictures and Chairman of HICCASP;
Albert Dekker, actor;
Mrs. William Dieterle, wife of screen director William Dieterle;
Lena Horne, actress (colored);
Gene Kelly, screen actor;
Thomas Mann, writer;
Frederick March, screen actor;
Gregory Peck, screen actor;
Paul Robeson, singer and actor (colored);
Edward G. Robinson, screen actor.

The speakers at this meeting held on recruery II, 1747, were as follows:

Jo Davidson Robert W. Kenny Dr. Linus Pauling Bert Witt

John Cromwell Edward Mosk

Albert Dekker

Former Attorney-General of California;
California Institute of Technology, Pasadena;
Listed as co-director of PAC in the Los
Angeles area;
Screen director;
Attorney and sponsor of the Beverly Hills
Democratic Committee;
Screen actor, formerly State Assemblyman;

National Co-Chairman of the PAC, New York;

Augustus Hawkins Gene Kelly State Assemblyman; Screen actor.

According to Informant Robert W. Kenny was elected chairman of the new organization, and Senial Ostrow, a Los Angeles businessman, was elected treasurer. This new organization, on February 27, 1947, sent telegrams eigned by Robert W. Kenny, chairman, to Senator Sheridan Downey and Senator William F. Knowland urging Senate confirmation of David Lilienthal as Chairman of the Atomic Energy Commission and denouncing the hearings on his fitness as "most hysterical inquisition."

This organization has officially endorsed the following candidates for election to the City Council of Los Angeles at the primary elections to be held on April 1, 1947.

Leland S. Warburton
Lester MacMillan
Parley P. Christensen
G. Vernon Bennett
Douglas D. Behrend

Incumbent
Assemblyman
Incumbent
Incumbent

A Major in the U.S.Army at present.

Communists are very active in his behalf.

Incumbent

John R. Roden George H. Moore

Incumbent

All the above have reportedly followed the political line of the Communist Party, but none is known to be a Communist Party member.

On March 3, 1947, this organization established three additional units in the San Fernando Valley section. A meeting was held at the North Hollywood High School on this date. The principal speaker for the PAC was Fred Rinaldo, a screen writer. Other speakers were:

Russell L. McKnight
Carleton Moss
Raphael Konigsberg
Walter J. Turner
Dr. H. Calude Hudson

Business Agent 683, IATSE Writer (Negro) Known Communist AFL Pressmen's Union Negro dentist.

A slate of 130 persons, 26 of whom have known Communist Party memberable records in the Los Angeles Bureau Office, were placed in nomination by a committee to be elected as the Executive Board unless some of them decline the nomination.

During April, 1947, and again reporting on this organization, indicated that it is the most powerful and effective force working as a front for the Communist Party in the Southern California area. The potency of the organization is mainly due to the clever use of the magic name "Hollywood." The activities of this organization within the last thirty days are the following:

Circulation of protests against the proposed aid to Greece and Turkey in the present international crisis.

Open participation and endorsement of a meeting held in Los Angeles on March 19, 1947, at which time the following persons and organizations were represented:

Robert W. Kenny - Chairman of P.C.A. (local chapter);

Ellis E. Patterson - Ex-Congressman, Co-Chairman of State Legislative Conference (Communist dominated);

Reuben W. Borough - Ex-Los Angeles City employee and professional pamphleteer, Co-Chairman of State Legislative Conference (Communist dominated);

Nemmy Sparks - Chairman of the Communist Party;

William R. Bidner - Director of Mobilization for Democracy and Chairman of the meeting;

Walter J. Turner - AFL Printing Pressmen's Union and recently candidate for Los Angeles Board of Education, endorsed by the Communist Party and followers;

Stanley Moffatt - follower of the Communist Party line for years and local Justice of the Peace;

Clarence Carlson - Legislative director of the Railroad Brotherhoods;
Dr. H. Claude Hudson - Dentist, Negro candidate for the Los Angeles

Board of Education endorsed by the Communist

Party.

Organizations officially represented in addition to the P.C.A. were:

National Lawyers Guild Fifty local AFL Unions Forty local CIO unions Twenty various youth groups Ten delegates from the Communist Party Eighty-two local Jewish organizations Railroad Brotherhoods.

The results of this meeting were:

Protest against President Truman's policy of sending aid to Greece and Turkey;

Protest against outlawing the Communist Party;

Confirmation of a message sent by the Communist Party of Los Angeles County to Eugene Dennis, National Secretary of the Communist Party, protesting the "persecution" of Communists;

Condensed report of this meeting was published in the Daily People's World of March 20, 1947;

Endorsement and sending of delegates Earl Robinson and Dalton Trumbo to take part in a "cavalcade" of protest by Association of Veteran Home Buyers, a temporary paper organization formed under Communist direction. This "march" on Sacramento took place on Sunday, March 23, 1947. Other Hollywood personalities taking part in this venture were the following:

> Ben Rinaldo - writer Carlton Moss - writer John Garfield - actor Gale Sondergaard - actor

Herbert Biberman - writer Robert Rossen - writer Larry Adler - actor Paul Draper - dancer

In the local City primary elections, the P.C.A. endorsed all candidates supported by the combined Communist front groups. It did not, however, endorse the openly known Communist candidates such as LaRue McCormick and Elise Mcnjar, for obvious reasons, caution being uppermost.

On March 17, 1947, the P.C.A. held a meeting at which Dr. Harlow Shapley, Professor at Harvard University, was the principal speaker. This meeting followed the Communist Party line on foreign and local affairs. In addition to Dr. Shapley, Robert W. Kenny and Peter de Lima appeared.

P.C.A. is preparing a propaganda campaign to publish Henry Wallace's speeches and other radio programs along the same lines and are now raising the sum of \$15,000 by open appeal for the purpose. Telegrams scat out signed by Bert Witt for the P.C.A. Board of Directors so state.

The national organization of P.C.A. is now publishing a monthly organ called "The Progressive Citizen." This paper is being circulated by the Hollywood Chapter. Hollywood is represented on the staff of the publication by the following:

Herman Shumlin

Norman Corwin - radio commentator

John Cromwell - writer

Lillian Hellman - writer

Gene Kelly - actor

Paul

Frederick March - actor

Robert W. Kenny - Ex-State Attorney Ger Paul Robeson - Negro, singer and actor. On March 14, 1947, the P.C.A. sent out a circular to all members asking them to write or wire their Senators demanding they oppose-President Truman's plan for aid to Greece and Turkey. The plea is signed by Robert W. Hanne chairman. On March 31, 1947, the P.C.A. took a full-page display advertisement in the Daily Variety, Hollywood Trade Publication, asking for \$15,000 to keep Henry Wallace on the air and asking at the same time everyone demand that President Truman cease his war mongering.

From the foregoing list of activities it can be seen that the Hollywood P.C.A. is the spearhead of Communist pressure tactics in the Southern California area.

# HOLLYWOOD WRITERS MOBILIZATION

Confidential Informant and advised that the activities of this organisation at the present time are mainly in three directions:

- 1. Sponsoring and supporting other Communist front organizations such as the HICCASP, Mobilization for Democracy, Conference of Studio Unions, Civil Rights Congress, etc. Organizationally and by the individual acts of its members, it lends what might be called moral support to such groups.
- 2. Support and pressure efforts for the granting of a radio license for the establishment of a radio station at Gardena, California. This application for such license is made in the name of the "Hollywood Community Radio," a group of Communists and sympathizers connected with the Hollywood film industry for the most part. Hearings on this application have been heard within the last sixty days. The application is still under consideration by the Federal Communications Commission. The Communist character of this application and the records of those interested in the venture was thoroughly exposed by Senator Jack B. Tenney, Chairman of the California Legislative Committee on Un-American Activities, at the hearings.
- 3. The principal activity of the Hollywood Writers Mobilization is, at this time, the holding of a series of "forums" which it publicizes as "Counter Attack." These so-called forums -- in reality, sounding boards for the Communist Party line -- are held at the El Patio Thester in Hollywood, the latest on January 13, 1947. The list of the speakers for the various meetings are given as:

John Howard Lawson
Dalton Trumbo

Dore Schary Franklin Fearing Millen Brand Peter De Lima



Frances Eisenberg Leon Feuchtwanger Harry Hoijer John B. Hughes Howard Koch Emmett Lavery Kenneth MacGowan Arch Oboler

W. E. Oliver Harold Orr William N. Robinson (Robson) Paul Stewart

The above individuals have reportedly been affiliated with the Communist movement either directly or through its front organizations.

The last meeting or "forum" was held on January 13, 1947. The subject for discussion was titled "The Attacks on Hollywood." It was described as an "expose of the Rankin-Wood-Tenney smear campaign against the forward-looking picture-makers in Hollywood." The speakers at this meeting were: John Howard Lawson, Ex-Attorney General Robert W. Kenny, and Irving Pichel.

John Howard Lawson's remarks were to the effect that all investigating committees were a curse; that when the Tenney Committee branded the Holly-wood Writers Mobilization a "clearing house for Communist propaganda" it was a downright lie. He proposed that the Hollywood Writers Mobilization set up a committee to investigate the investigators, and that all witnesses before any such investigating committee as Tenney, Rankin, or Wood should also be summoned before the Hollywood Writers Mobilization so that they could be thoroughly exposed.

Robert W. Kenny agreed with Lewson, stating that the Hollywood Writers Mobilization should insist upon the right to investigate the investigators. He then went to the legal side of the rights and privileges of "investigating Committees" practically knocking the whole structure over as unconstitutional and un-democratic, etc.

Irving Pichel likewise made an attack on investigating committees, stating that they were for the purpose of preventing Hollywood from making forward-looking pictures that teach and instruct; that these committees were seeking to influence the industry in their direction in order to control the thinking of the American people. He stated that the way for the Hollywood Writers Mobilization and its objectives to succeed would be to influence people to stay away from the theaters in millions and let the producers know why. Mr. Pichel is a director at Twentieth Century-Fox Studios.

The California Eagle for November 7, 1946, under the heading "Holly-wood Writers Hit Injunction Against Chases" stated that an encouraging increase in the number of protests against the spread of restrictive covenants in Los Angeles was noted by the Civil Rights Congress as it released to the press a statement signed by the entire Executive Board of the Hollywood Writers Mobilization condemning the use of the injunction against Lillian Chase, well known sports and theatrical figures. The article stated, "In behalf of the Hollywood

Friters Mobilization we, the undersigned officers, protest the restrictive covenant injunction which is preventing Jack and Lillian Chase from living in the house they bought and own at 3527 West Adams Street, los Angeles." The signers of the statement were the following:

Howard Koch, writer - chairman;
Professor Franklin Fearing, U.C.L.A. Professor - 1st vice president;
Sam Moore, writer - 2d vice president;
Abraham Polansky, writer - secretary;
Chuck Jones - treasurer;
Irene M. Bargeman - acting executive secretary.

The California Eagle for November 28, 1946, under the heading "Counter-Offensive against local National Witch Hunters" stated in part that a full fledged offensive against the witch hunting and book burning assault on the basic freedom of the American people has been organized in Hollywood under the direction of the Hollywood Writers Mobilization.

It stated that many of the nations most distinguished writers, editors, educators, critics and film and radio producers are spear-heading this move against the Rankin, Bilbo. Tenney, Gerald L. K. Smith "Fear-Smear technic of thought control."

It further stated that under the general heading "Counter-Attack," the first of a series of forums dedicated to protecting freedom of expression will be held at the El Patio Theater. This forum will identify and analyze the acts of the conspirators against the free exercise of the American Bill of Rights in the film, radio, education and publication fields. Subjects for subsequent forums were listed as follows:

You Can't Teach That;
The Attack on Hollywood;
What is Behind the Rankin-Wood-Tenney Smear Campaign;
Who Cwns the Air;
The Story Behind the Blue Book Report of the Federal
Communications Commission;
The Book Burners;
The Hurst-Inspired Campaign to Control the Freedom of
Literary Expression;
You Can't Hear That;

Thought Control Via the Air Waves;
America's Iron Curtan;
The Restrictions on the Freedom of International Communications;
You Can't Print That: The Suppression of the News;

The Writer Under Attack: The Drive to Control the Written Word.

This article stated that the speakers against the "dangerous thoughts" credo being forced on the American people would be the following persons:

Brand, Millen, novelist; De Lima, Peter, radio commentator; Eisenberg, Frances R., Teacher at Comosa Park Righ School; Fearing, Professor Franklin, professor of psychology, UCLA; Feuchtwanger, Lion, novelist; Hoijer, Harry, professor of anthropology, UCLA; Hughes, John B., radio commentator; Koch, Howard, acreen writer and chairman of the Hollywood Writers Mobilization; Lavery, Emmett, screen writer and president, S.W.G.; Lawson, John Howard, screen writer; MacGowan, Kenneth William, producer and educator; Obler, Arch, radio writer and film director; Oliser, W. E., film critic; Orr, Harold, president, Local 430, American Federation of Tea Robson, William N., radio writer and producer; Sharey, Dore, writer and motion picture producer;

The article stated that the Hollywood Creative Talent Club has issued the following statement: "It is a challenge to every American when the Rankin-Wood Committee proposes a radio censorship law gagging news analysis, or questions the right of the theater to present a play dealing honestly with race relations. It is a threat of our heritage of democracy when the freedom of the press is distorted into the freedom to suppress vital news, or when responsible editors are irresponsibly attacked."

Stuart, Paul, film and radio director;

Trumbo, Dalton, novelist and screen writer.

The article stated further: "Our right to speak and think as free Americans is at stake. The Hollywood Writers Mobilization has organized this series of forums to expose the plot against our democratic heritage. The Counter-attack forum series will present to the public the result of expert research concerning the effort to subordinate and enslave the minds of the many for the benefit of the few. Parts of the forums will be recorded and made available for producing in other areas of the nation."

W R. Wilkerson stated editorially in the Hollywood Reporter for December 4, 1946, that if the turn-out for the Hollywood Writers Mobilization forum in the El Patio Theater was "any indication of the interest in this set up, then the whole thing is a 'bust', as they were less than 200 people in the 700 seat auditorium who listened to a lot of 'clap-trap' that was right down to Party line.

"The discussion was supposed to tie into 'a Counter-Attack'against the plot to control America's thinking." But from that night's forum the idea seems to be an effort to control America's thinking for Sovietism and put the country of these United States under the finger of Moscow.

The article stated that John B. Hughes, who presided at the meeting confined himself to "Don't believe what you read in the Hurst papers, Col. McCormick's Chicago Tribune, The New York Daily News and the Hollywood Reporter." These publications were termed the "enemies of society." It so happened that these papers are but a few of those in this country that have been attacking the "Commies," which to all evidence, are so dear to the heart of the Writers Mobilization. "The first speaker was Frances Eisenberg, the head of the journalism class and supervisor of the Canova Park High School of this city, who was called before the recent Tenney Committee session here. She ranted and raved about the state of the nation, its down-fall, and while without mentioning it, seemed to give the impression that we should Sovietize this country.

"Richard Collins read Millen Brand's speech because he supposedly is ill. It wasn't so hot but when Howard Koch grabbed the 'mike' things warmed up. Along with Hughes, he warned against the condition of the press, The Reporter, Hurst, McCormick and Patterson attempting to make America Fascist. Koch went into detail about his having been assigned to script Joe Davies' 'Mission to Moscow'; he read and reread the book; then he went into extensive research aside from the book, but declared that the Warners would not let his script, especially as to dialogue, go through in its entirety.

"Peter De Lima talked about the commentators who had been kicked off the airlanes and urged the 200 who were present to attend the Averill Berman hearing before the Rankin-Wood Committee yesterday, 'to get down there and shout."

The Hollywood Reporter for December 6, 1946, under the heading ""Counter-Attack" on plot to Control U. S. Thinking Launched, "stated that the Hollywood Writers Mobilization unleashed the first of their "Counter-Attacks" against the plot to control American thinking.

The first "Counter-Attack" forum was entitled "The Conspirators" and was aimed to expose the conspiracy to suppress freedom of expression. It was held at the El Patio Theater.

The speakers on the forum included Howard Kech, chairman of the Mobilization; Frances Eisenberg, public school teacher; Peter De Lima, a news commentator; John B. Hughes, broadcaster, and Richard Collins. Koch named the press and radio lords as Hurst, McCormick and Patterson.

#### AMERICAN AUTHORS AUTHORITY

Angeles Field Division were able to obtain the personal papers of Lionel Berman of the Cultural Section of the Communist Party in New York City while he was visiting on the West Coast. Among these papers there was obtained a copy of a document setting forth the Communist cultural policy, which read in part as follows: "That the development of culture is possible only within the most complete freedom, that the mission of intellects is to be heralds and calling for a struggle to establish the writers' control over scripts, for the creation of means of working without falling under the axe of the trusts who control production."

The Joint Fact-Finding Committee of the Un-American Activities in California, Volume 28, pages 750 and 751, reflect that the Communists' objective to exercise control and influence was quite well expressed by John Howard Lawson, screen writer and leader of the Communist movement in the motion picture industry, when he stated that "The best bet is to communize the writers" and the producers in Hollywood and eventually control every picture and story produced in Hollywood and perhaps one day (control) every new article in the United States." Admittedly the A.A.A. seeks strong control over all scripts, whether for radio, the theater, the motion pictures or magazines, and it is obviously an excellent apparatus through which the Communists could obtain their objective: however, both Communists and non-Communists who support the A.A.A. deay that it would ever be used for such a purpose and point out that it was originated by James A. Cain, prominent writer, who has never been identified in Communist front activities. It is true that Cain has been widely accredited with originating the A.A.A., but Emmet Lavery testified before the State Committee on Un-American Activities that Cain was erroneously accredited with originating the A.A.A. In response to a direct question as to who started the A.A.A.Lavery testified, "Answer. Oh, that was on the agenda of the Screen Writers Board for a long time. I think, without taking any credit away from Jim Cain, I really kicked the ball off in an article in the Screen Writers called 'Time For Decision, which was an explanation of the licensing board. But we had a subcommittee which had been considering this project for some time."

The committee to which Lavery referred was apparently the Original Material Committee of the Screen Writers Guild, for in the August, 1946, issue of the Screen Writers, there appears a note on page 37 which states that Ring Lardner, Jr., who has been identified through the records of Elizabeth Benson, membership director of the Northwest Section, Los Angeles County Communication Party, as a member of the Communist Party, addressed a meeting of the Screen Writers on July 29 and told of the inception of the A.A.A. plan through the Screen Writers Guild Original Material Committee.

The been ascartained that the members of this committee, which

Howard Esterbrook, Identified in Communist Front Scrivities

James N. Cain

F. N. Herbert, Identified in Communist front activities

Baris Ingeter, identified in Communist front activities and the

League of American Writers

Arthur Schwartz, identified in Communist front activities

Everett Freeman

Albert Mannheimes

The article to which Lavery referred in his testimony was one that he wrote for the May, 1946, issue of the Scruen Writer and it pointed out that the Executive Council of the Authors' League of America had recently endorsed in principle the concept of licensing written material and he called upon the Authors' League to assist the Screen Writers Guild in securing such rights for screen writers. Lavery pointed out that the Screen Writers' Guild was in itself nearly powerless to enforce any licensing ideas, inasmuch as the Guild acquitates with the producers only for conditions of employment and the agreements under which the Guild operates do not apply to material sold to the studies for the screen. The relationship of the Screen Writers' Guild to the Authors' League and to the other guilds can best be reported by the following diagram:

Authors' League ----- Screen Writers
Guild Affiliate

Radio Writers Guild

Authorn Guild

Dremetists' Guild

Followin; Lavery s-erticle these appeared an article in the July, 1746. issue of the Screen Fritera written by James N. Cain which set forth the proposal known as the A.A. An brief. Cain proposed to set up an authority which would control and coordinate the work of four writer guilds - those of the authors (magazine and feature story griters, ste.), the screen writers, the radio writers, and the dramatists. This Authority would copyright in its own name all material produced by writers and would act in an advisory and legal capacity to lease out the various rights, i.m., radio reprint rights, etc., for each writer who submitted material through the Authority. When Cain first proposed the plan he pointed out that writers all over the U.S. would be forced to join one of the four guilds; however, it is understood that this provision has been withdrawn, due to tremendou opposition which came from writers who are not identified with any union. The

Authority would finance Itself by a service charge of one per cent of the total take on all transactions and later an another per cent would be levish against purchasors of written material, all of which would be placed into a pool for the benefit of members writers. The outright sale of meterial would be based. Obviously this play proposes great account banelit for writers had fines in also the objection that the material, since it is to be leased and not sold, and cannot be changed by a producer or an aditor.

provision of the Authority in the August issue of the Screen Writers and stated that if there were an A.A.A. the writer could then say 'no to an ad libbing actor and behave yourself to a pencil happy producer."

Under the present set-up in the motion picture injustry producers and directors are able to delete any offensive material from scripts but if the A.A.A. were established the complete control over the acript would remain with the writer.

Immediately following the proposal of the A.A.A., there was widespread criticism in the press and emong a number of prominent writers who labeled the A.A.A. as an apparatus for "thought control." A group of prominent writers such as John Frakine, Eugene Lyons, Dorothy Thompson, etc. formed an organization known as the American "riters Association to compete with the A.A.A.

The Saturday Review of Literature, which is considered one of the most authoritative megazines for writers, describes the A.A.A. as a "blue sky proposal" and states, "This glamorous proposal is written with all the enthusiasm and the confidence of a wild-cat oil prospectus. It is obvious that any all-embracin euthority of this nature, owning the copyrights to the works of a majority of American writers, advising them and perhaps controlling their contacts, could, without much difficulty, strangle free speech and free literary enterprise.

C

Those who objected so vigorously to the A.A.A. did so because they felt that there might very well be discrimination against the writer or the material that he wrote, and it is interesting to note that there has been a "no discrimination amendment passed by the Scroen Writers Guild which reads,"....that there he no discrimination in the rights of treatment accorded by A.A.A. to any piece of written meterial by reason of its content." It is interesting to point out that this amendment was first proposed by Edwin Bloom, who has been identified in Communist front activities, and it was seconded by John Kexley, who, according to the records of Elizabeth Benson, membership director of the Northwest Section, Los Angeles County Communist Party, is a member of the Communist Party.

At a membership meeting of the Serven Writers Cutld, the proposat for the catabilishment of the A.A.A. was introduced in principle, and the Serven Writers Cutld seek its executive secretary, William Comerance, who, according to "limbeth Brases's records, has been identified as a member of the Communist Party, to New York to confer with representatives of the Authors' League of America.

Meanwhile fee Screen Writers Guild has set up a so-called overall committee to promote the A.A.A., the membership of which is as follows:

A CONTROL OF THE PROPERTY OF T

## Organization:

James Cain

Ring Lardner, Jr. - Communist

Morris Cohen - identified in Communist front activities

Wary McCall - identified in Communist front activities

rthur Schwartz - identified in Communist front activities

Arch Oboler

Villiam Pomerance - executive secretary of Cereen Virtues Guild

Communist

Audrey Finn - Communist

# Relations with Other Guilds:

Samuel Moore - president of Radio Writers Guild, Communist
True Boardman - Radio Writers Guild, identified in Communist
front activities

Albert Malts - Screen Writer (Communist)
Philip Dunne
Frances Goodrich
Edwin Belvin
Arthur Arthur

# Public Relations

Alva Bessie - Communist

F. Hugh Herbert - identified in Communist front activities

Allen Rivkin - identified in Communist front activities

Alel St. John Robers.

Since the APLA, was first proposed, it has been vigorously promoted by the official publication of the Soroon Writerspiluid, which is entitled the "Screen Writer I The aditorial committee of the Screen Writer is presently composed of the following individuals:

Dalton Trembo, editor (Communist)
Gordon Kahn, managing editor (Communist)
Stephen Morebouse Avery
Harris Gable
F. Hugh Herbert, identified in Communist Front activities
Ring Lardner, Jr. (Communist)
Isabel Lennert, (Communist)
Sonya Levien
Theodore Strause (Communist)
Paul Trivers (Communist)
Harold Salesmon, director of publication (Communist)

In the December 24, 1946, issue of both the Hollywood Reporter and Variety, there appeared an article stating that the Authors' League of America, while introducing in principle the concept of licensing written material, turned down Cain's proposal for an American Authors Authority. Variety reported the committee of the Authors' League of America as stating that "we recognize many objectionable features in the Authority plan for compulsory membership, assignment of copyrights, and other provisions of complete legality." The report went on to state that they wanted some guarantee which would preclude the possibility of any editorial control over written material or of a dictatorship of a few men over all American writing. The article concluded by pointing out that presidents of the Screen Writers Guild, the Radio Writers Guild, the Dramatists, and the Authors Guild would meet sometime in the next few weeks to determine the steps which must be taken to build in an acceptable of a few leasures than catright sale of written material.

Confidential informant who is unusually well acquainted with the Communist infiltration into the rection picture injustry, summed up his orining by stating. An understanding of the Communist Party line and the factics used in influencing the entire literary field in the United States and the further fact that the proposed comes from definite Communist sources in Hollywood should show conclusively that the American Authors Authority is meent to be shother Communist instrument in the United States."

The individuals listed above in this section as Communists have been identified as such either through reliable informants by the Los Angeles Office

## PEOPLE'S EDUCATIONAL CENTER

The Los Angeles Office has advised that the following individuals contract with the People's Educational Center are Communists. The Communist membership of those individuals is known to that office either as a result of information obtained by a report received from a reliable confidential informant.

## People's Educational Center

Board of Lirectors:

baurice Howard, business agent, Screen Cartoonists Guild John Howard Lawson, Screen Writer

Advisory sound:

nolmer dergman, film Technicians' Local, employed at karamoust Sandra Girne, Screen Stiter Fabort Lees, Screen writer Frank Tutule, Director

Instructors:

tariton Moss (Negro), Screen Writer
Frank Tuttle, idrector
merbert Biberman, Director
Edward Dmytryk, Director
Robert Lees, Screen Briter
Robert Minsdale, Screen Briter
Val Burton, Screen Briter
Hago Butler, Screen Briter
Guy Endore, Screen Writer

Confidential Informant of the Los Angelos Office reported that the Communist School, the People's Educational Center, is now conducting its spring classes. He stated that the subjects are the usual ones of theory and tactics in such schools throughout the country. The current teachers are:

Milton dottlieb, Screen Publicists Guild, Business Arent Marice Moward, Dereen Cartoonists Guild, Business Arent Melmor Screwan, 1987 Local 40, Studio Union Lloyd Van Lyke, United electrical Sorkers, Local 1981 Sidney Mavison, Firector of the school Mallace Stark, free lance artist and teacher Maorie Weller - Accountant, auditor and Susiness Panajer Meil Emochs, Chirese-Acciden Burgar of Messarch; Editor of Los Angeles Chinese Device

Carleton Hous, hegro, author of "The Negro Boldier."

Jacob Alkow, local head of World Zionist Movement - lecturer

Dr. Leo sigelman, M.D. Lecturer on social, economic, and political

questions

Lr. Frank C. Lavis, formerly director of P.E.C., consulting psychologists

Ers. Lory Titelmann, Eriter
Eurra, Adowitz, M.D.

Tr. Frederick Reynolds, Retired E.L.
Irving Picnel
Hernert Biberman, Eriter
Edward Lmytryk, Director
Fobert Lees, Writer
William Blowitz, Eriter
William Blowitz, Eriter
Kat James, Eriter
Guy Endore, Writer
John B. Saniord, Screen Writer
Charles B. Millholland, Eriter
Linna Ajins, Russian Refugee
Freda Minowitz
End many others lesser known.

In addition to the foregoing, this school is showing a series of propaganda files at the Union Hall of the Screen Cartoonists duild, 6272 Yucca Street, Hollywood, under the direction of the following Hollywood personages:

Horsert Siberman, Writer and Director Edward Dmytryk, Eriter and Director Finneth MacBowan, Eriter Hadley Nichols, Writer.

# THE AMERICAN-RUSSIAN INSTITUTE

Considential Informant reported that the American-Russian Institute was now opened an office at 6607 Hollywood Soulevard. He seemed that the following individuals are in control of the organization:

Ers. Selle Dabnoff
Lr. Flancis K. Fottenger
Er. Favid Appleman
Alvan Bessie
Edmano ... Cooke
Er. George M. 18,
Er. Glyde K. Emery
Thomas L. Harris

Executive Secretary

Lirector - Saditariums operator

Lirector

Writer

Lirector, Ex-Secretary to Phyor Bouron

Professor at Decidental College

Professor at Decidental College

Macrican Soviet Relations

Constantin C. Korneff
Dr. E. Wilson Lyon
Jerome W. McNair
Lewis Milestone
Corrinne A. Seeds
Dr. Harold U. Svercrup
Clara R. Walden
Lichael A. Walden

Ru: sian lelief

Motion Picture Director Teacher at U.C.L.A. Teacher at U.C.L.A. Russian-American Institute Russian-American Institute

### 1AB CIVIL RIGHTS CONGRESS

Confidential Informant reported during March of 1947 that among a list of 50 names signed to a petition "gotten" out by the Civil Adghts Congress in New York protesting against what it calls "the shameful persecution of the German anti-Pascist refugee, Gerhart Eisler," the names of the following persons connected with the Followood motion picture industry appear:

Inomas Mann A refugee from Germany who received his

citizenship about one year ago.

Carey Mcwilliams Professional Communist front sponsor.

Lorothy Parker Mewspaper columnist.

Garson Kamin ...riter (now back in Hellywood).

lashieli Hammett Ariter. Rockwell Kent Artist.

illis E. Patterson Ex-Congressman.

Stella Adler Actress.

John Howard Larson Screen writer and Communist functionary

The Los Angeles Office further reported with regard to this organization that Ring Lardner, Jr., who is a member of the hational Board of the Civil Rights Congress, is a Communist.

# THE COUTH RN CONFERENCE FOR HUMAN ABOVAN

Inis same informant of the Los Angeles Office reported that Melvyn Fouglas, the rovie actor, during March of 1947, was acting as the Hollywood representative for money-raising purposes of the Southern Conference for Human welfare. He reportedly mailed out under his own signature letters soliciting funds for the organization.

## A" ROOM ARTS GO TITTED FOR PALESTING

According to Informant this is a new organization formed, nationwide in scope, for the purpose of pressuring the immigration of displaced Jews into Palestine. From the list of those active in the organization in Hollywood, it would appear to be under control of the Communist Party. Some of the individuals are the following:

D. Andrews - writer veorge Baddle - artist Milliam Blowitz - writer Vera Caspary - writer Harola Clurman - director John Cromwell - writer Phillip Dunne - writer Silliam J. :adiman - IKO producer Sheridan Gibney - producer Albert Hickett - writer Don Hartman - producer Lillian Hellman - writer James Son Howe - camera man Sam Jaifee - actor's agent darson Kanin - producer with Universal-International Canada Lee - Negro, actor Sonya Levien - writer Groucho Marx - actor Paul Muni - actor Arch Oboler - writer Irvin: Pichel - director Robert Elskin - writer Edward G. Robinson - actor Lore Schary - director Horman Snumlin - producer Leonard Spegeljass - writer Irving Stone - writer rrank Tuttle - writer and director Franz Maxman - musician Milliam Wyler - director

Laslo scnedek - writer Henry Blankfort - writer Irvin. Brecher - writer Jerome Chodorov - writer Norman Corwin - radio writer Jules Dassin - director Howard Estabrook - writer John Garfield - actor Frances Goodrich - writer E. Y. Harburg - writer of music Fita Hayworth - actress Paul Henreid - actor John Huston - accor Nunnally Johnson - writer Gene Kelly - actor Emmett Lavery - writer Sol Lesser - producer Bela Lugosi - actor Lewis Milestone - director Dudley Michols - writer Nat Perrin - writer Anne Revers - actress Allen Rivkin - writer Robert Rossen - writer Allan Scott - writer Frank Sinatra - singer Donald Ogden Stewart - writer Joseph Szigeti - concert violinist Walter wanger - producer Cornel Wilde - 2ctor Free Zinneman - producer but

# "THE CHARGES STATES IN SCREEN"

The "laily Norker" for March 30, 1947, in an article entitled "racts About Liscrimination Against Negroes in the Arts" under the section captioned "The Negro's Status in Screen", reflects the following information:

"L. J. Reddick, curator of the Schemburg collection of the New York Public Library, checked over 100 films with Negro themes of Negro characters of more than passing significance. Of that 100, he found 75 must be classified as anti-Negro, 13 as neutral, with the Negro presented both

"favorably and unfavorably in about equal proportions, and only 12 which could be classified as pro-Negro.

pictures in which Negroes were decently presented. In 'Arrowsmith', years age, there was a Negro doctor with dignity and devotion to duty. In 'They won't Forget', there was a Negro jamitor facing a third degree in a lynchmal town. Negro participants in the war against fascism were shown with dignity and courage in 'Sahara' and 'Bataan' and 'Lifeboat.'

"Hollywood's stereotypes do have an effect. 'Birth of a Mation' was followed by a resurgence of the Ku Klux Klan. The modern and subtler 'Birth of a Nation' we know as 'Gene With the Mind' contributed to obstructing the growing sentement for a federal anti-lynching bill.

"There are no Negro technicians in Hollywood, no Negro cameranen, no Negro carpenters, no writers or film cutters or laboratory technicians.

"As for the Negro actor, he's 'lucky' even to get a job caricaturing himself. Gunga Din was played by a white actor.

"One out of every ten Americans is a Negro and Negroes do not appear in crowd scenes, on the streets, in night clubs and treatnes.

"There are theatres the Negro does not enter - not because no cannot, or dare not, but because of the very atmosphere of the place, the attitudes of the staff and of the white patrons. In the fouth, when Negroes are even permitted to pay their way into a motion picture theater, and it is never one of the best, they are relegated to distinctly inferior limerow sections.

"In film theatres Negroes rarely are mired for anything except monial jous - porters, janitors, washroom attendants. Ticket sellers, ushers, doormen, managers, projectionists - white."

# THE FOT IN PICTURE ALLEGACE FOR THE PRESERVATION OF A PRESERVANION OF A PRESERVANION

Confidential Informant of the Los Angeles Office has informed that this anti-Communist organization which has been quiet for some year or so has now come to life with a program to oppose Communist activities in the Hollywood motion picture industry. It has alranged for a series of lectures by certain nationally known "social democrata." The first of the series took place on the evening of recreary 11, 1947, at the hoell Club in Los Angeles when Eugene Lyons, author of the hed Decade spoke.

later on the following will be speakers:

Sidney Hook, Professor at Columbia University, New York; ailliam Henry Champerlain, writer and columnist; and reuben d. Warknam, foreign correspondent and authority on the Emlken States.

The "laily Variety," trace paper of the notion picture business, for April 10, 1947, under the heading "20th To Bo Anti-Red ficture", stated in part that "The Iron Curtain," an anti-Communist film inspired by J. Edgar Hoover's speech before the House Committee on Un-American Activities, March 26, 1947, will go into production at 20th Century Fox this Sumer. This announcement was made by Darryl Zanuck April 9, 1947, and he also stated that the project is already under way as Jeson Joy, studio contact man, and Anthony Muto, chief of mashington Mevietone News Lareau, are now doing preliminary work on the subject in the Nation's Capital. They will be joined by Fartin Becksley, who will write the screen play.

It is stated that the picture will be based on findings of Royal Canadian Commission report of June 27, 1946, detailing facts relating to communications by public officials and others of confidential information to agents of a foreign power, with particular reference to the atom bomb. Nanuck stated, "Russia will definitely be portrayed as that foreign power." Tanack further stated, "The studio will seek comparation of the Canadian Government and Ur. Hoover." He also stated that he had not discussed the matter with either the State Department or Motion Picture Producers Association. Zanuck stated he thought it doubtful if State Jepartment approval would be required. He stated: "The film will have no romantic angle."

In addition to the above facts which have been set out to currently reflect the activities of the various organizations referred to, the Los Angeles Office submitted a report reflecting the names of known Communists within various organizations which have been infiltrated by the Communists in the motion picture industry. In order that this memorandum will reflect these known Communists in these various groups, the organization and the known Communists within it are to be listed hereinafter. It should be pointed out that the membership of these individuals has been ascertained by the Los Angeles Office through a reliable considertial informant.

National Acgro Concress

Executive Board:

John Howard Lawson, Screen Writer

Carlton Moss (Megro), Screen Eriter

### Committee for Motion Picture Str.kers

Sidney Buchman, Producer
Lou Harris, Producer
Rex Ingram, Actor
John Howard Lawson, Screen Writer
Albert Maltz, Screen Triter
Samuel Moore, Screen and Madio Triter
Cam Crnitz, Screen Eriter
Earl Robinson, Composer
Dalton Trumbo, Screen Writer
Frank Tuttle, Director

# Hollywood Community Radio Group, Incorporated

Roard of Directors

H. F. Kraft, Screen Writer
Sam Moore, Screen and Radio Griter
William Pomerance, Executive Secretary of Screen riters' Guild
Abraham L. P. lonsky, Screen Writer
Stock Holders:

Faul Jarrico, Screen Writer Anne E. Revere, Actress

# Actors Laboratory, Incorporated Arthur Smith, Actor

Arthur Smith, Actor
Jacobina Caro, Actress
Morris Carnovsky, Actor
Phoche Carnovsky
Roman Bohnen, Actor
Mary Tarcai, Actress

#### Jewish Black Book Committee of Los Angeles

Committee Members:

John Berry, Director Henry Blackfort, Lirector Jay Gornay, Screen Writer Paul Jarrico, Screen Writer Robert Lossen, Screen Writer

The Hollywood borum

Foderator - Taluo Salt, Screen Arater Speakers! anol:

Alva Bescie, Screen Writer
John Howard Lowson, Borden Writer
Albert Fallz, Screen Writer
Carlton Mess, Screen Writer
N. I. River, Screen Writer
Falton Trumbo, Borden Writer

# American Youth for Democracy Financial Contributors:

John Howard Lawson, Screen Writer Sidney Buchman, Producer Jack Moss, Producer Frank Tuttle, Director Henry Blankfort, Director Henry Myers, Screen Writer Paul Trevers, Screen Writer Ring Lardner, Jr., Screen Writer John Wexley, Screen Writer Herbert Biberman, Director Jewels Dassin, Lirector

### PROGRESSIVE CITIZENS OF AMERICA (April 22, 1947 - May 24, 1947)

The Los Angeles Office, by report dated May 12, 1947, advised that the Progressive Citizens of America in Hollywood were sponsoring a mass meeting in honor of Henry A. Wallace at the Gilmore Stadium on the evening of May 19, 1947. This meeting was originally scheduled to be held at the Hollywood Bowl. The Directors of the Bowl cancelled the meeting on the grounds that it would be a controversial one. The Gilmore Stadium was then obtained.

Notices were sent out by the Progressive Citizens of America under the eignature of Bonnie Claire, coordinator for the Wallace Meeting. Miss Claire has a considerable record of Communist affiliations. In addition to the mailing out from its headquarters of immunerable pieces of literature supporting the stand of Mr. Wallace, the P.C.A. is also backing Mr. Wallace in his attack on the foreign policy of the United States, particularly in the matter of aid to Greece and Turkey.

On April 18, 1947, the P.C.A. sponsored a meeting at which Elliott Roosevelt was the main speaker. On this occasion, he took the same political stand as the Progressive Citizens of America on all matters and most vehemently defended Heary A. Wallace and his political utterancee all of which coincided with the position of the Communist Party in the United States.

In addition, Rollin McMitt, Chairman of the Los Angeles Democratic Central Committee; Robert W. Kenny, Chairman of the P.C.A. and formerly State Attorney General; and Bert Witt, Executive Secretary of the P.C.A., addressed this meeting.

The Hollywood Chapter of the Progressive Citizens of America was one of the sponsors of a CIO mass meeting held on the steps of the Los Angeles City Hall on the morning of April 26, 1947, to protest certain labor legislation. The list of organizations sponsoring this meeting were:

American Youth for Democracy
American Veterans Committee
International Workers Order
Hational Megro Congress
United Negro and Allied Veterans of America
Hational Association for Advancement of Colored People
Veterans of Foreign Wars (several posts)

Speakers at this meeting which was attended by approximately 6,000 people, were the following:

Phillip M. Connelly, Secretary Treasurer, L.A.I.U.C. Norris Zussman, President of the State CIO

Irwin de Shetler, Regional Director of the CIO
Fibert Luncaford, Chairman, President, L.A.I.U.C.
fleorge B. Roberts, Director of the M.C.P.A.C.
Herbert K. Sorrell, Communist leader of C.S.U.
Carl B. Read, Labor leader
Robert W. Kenny, Attorney and formorly State Attorney Comercal
Dr. H. Claude Hudson, Regro Dentist, F.E.P.C.
Father George H. Dunne, Loyola University teacher
Dan Marshall, Catholic Interracial Group
Hichael Fanning, Postmaster of Los Angeles (sat on platform)
Helen Gebagan Douglas, Congressionan, sent a tolegram of sympathy
with the objectives of the mass meeting.

Confidential Informant of the Los Angeles
Office reported that the Rollywood Progressive Cititens of America joined
with the Mobilization for Democracy and the Civil Rights Congress in protesting against the refusal of the City authorities of Peoria, Illinois, and
Albany, New York, to permit Paul Robeson to speak in the Public Schools.
This protest was sent on April 29, 1947.

The Hollywood Progressive Citizens of America sponsored a "Youth Pilgrimage" to the City of Sacramento to protest the activities of the Joint Legislative Committee on Un-American Activities in the State of California (Tenney Committee) in its investigation of Communists. Other organizations sponsoring and taking part in this demonstration were the following:

American Youth for Democracy
Junior Hadassah (Jewish Youth Group)
Eillell Young Progressives of America (Jewish organization)
American Veterans Committee
Los Angeles Youth Council
Fellowship Church
CIO UOPYA
CIO Marine Cooks and Stewards

On May 9, 1947, the Hollywood Progressive Citizens of America issued an ultimatum printed in the Daily Variety, Hollywood trade publication, protesting the investigation by the House Committee on Un-American Activities and defending the rights of the Communist Party in the United States. In addition, they protested any censure of the following persons, which censorship they termed as a "geg" on free speech:

Henry A. Wallace Paul Robeson William L. Shirer Morman Corwin Dr. Harlow Shapley

## This ultimatum was signed by the following people:

Bobert W. Kenny, Chairman

Hrs. William Dieterle, Secretary

Robert S. Morris, Jr., Treasurer

John Cromwell, Writer, Vice Chairman

Edward Mosk, Attorney, Vice Chairman

Heward Koch, Writer, Vice Chairman

Dr. Linus Pauling, Professor at Cal-Tech (worked on Atomic Borb)

Vice Chairman

Lens Horne, Hegress singer and actress, Vice Chairman

Saniel Ostrow, Hammfacturer (Seeley Hattress Co.), Vice Chairman

Gene Kelly, Actor, Vice Chairman.

#### MOTION PICTURE ALLIANCE

Confidential Informant of the Los ingeles Office related that this anti-Communist organization held a meeting on April 29, 1947, at which time Dr. John M. Lechner, the recently selected Executive Director of the organization, mentioned a list of pictures in which there was Communist propaganda. Dr. Lechner also suggested a boycott on pictures of this type in which Communists were employed. This statement, according to this source, raised a storm of protest and the producers, speaking through Samuel Goldwyn, took violent issue through the press with the Motion Picture Alliance and the Chairman of its Executive Board, Ralph Clare, stating that this organization was irresponsible as were Mr. Lechner and Mr. Clare. This tirade was published in the Hollywood Reporter on May 7. It is entirely possible, in view of the fact that most of the members of this organization are highly paid writers, directors, etc. who work for the producers, that this dispute may develop into the death knell of the Notion Picture Alliance. The ten motion pictures which Lechner asserted contained propagands are the following:

The Bost Years of Our Lives
Boomerang
Hargie
The Strange Love of Martha Ivers
A Medal for Benny
The Searching Wind
Watch on the Rhine
Pride of the Marines
Horth Star
Mission to Moscoy

Lechner further stated that the Screen Writers! Guild centained a large number of Communists and fellow travellers. He named John Howard Lawson as having Come to Los Angeles to show how to inject Red propaganda into motion pictures. Lechner introduced William H. Chamberlin, foreign correspondent who has resided for twelve years in the Soviet Union. Chamberlin told at the meeting that he advocated a policy of close cooperation between the United States and the States not yet under Soviet influence or control.

- 121 -

### III. COMMUNIST PARTY MEMBERSHIP IN HOLLYWOOD

According to documents obtained from confidential sources, the Northwest Section of the Communist Party in Hollywood, California, contains in its membership the Communists within the Hollywood movie industry. Itsliable confidential sources have advised that as of December 31, 1543, the Northwest Section had a total of 545 members. The membership of the Party in Los Angeles County as of that date was 2634. It is reported that the Northwest Section is the largest in Los Angeles County and contains approximately 1/5 of the total Communist membership. The various Branches, together with their Membership and Composition in the Northwest Section are as follows:

Branch	Composition	Kenvership
A-2 A-3	Motion Picture Writers Motion Picture Writers Motion Picture Writers Motion Picture Writers Hollywood Neighborhood Industry Workers and Wives Radio Announcers, Actors and Writers Cartoonists and Artists	20 26 29 34 26 15 21
F Sunset (G-H)	Actors and Actors Laboratory Personnal Movie Industry Personnel Residing in Sunset Boulevard Area	44. 55
	Movie Industry Personnel Residing in Fairfax Avenue - Wilshire Boulevard Area	24
K N-1 N-2 O	Movie Industry Personnel - North Hollywood Members of Screen Office Employees Guild Hembers of Screen Office Employees Guild Musicians	d 25 19 15 42
Hollywood	Industry, Crafts and General Community People	49
S 57-AD	American-Soviet Friendship and Russian War Reliof Members Community Membership - Not Movie	15
<b>Y</b>	Industry Personnel Paper Branch of Kembers not Currently Active	32

The Executive Committee of the Northwest Section is composed of the following: John Howard Lawson, a motion picture writer; Elizabeth Leach, paid organiser of the Communist Party; Waldo Salt, a motion picture writer; Margaret Bennett Wille, Secretary at MGM Studio; Mischa Altman, member of the American Federation of Musicians, Local 47; Louis Harris, free lange motion picture writer;

M. W. (Bill) Pomerance, Business Representative of Screen Cartoonists Guild; The Ruthven, motion picture writer; and John Reber, occupation unknown.

The officers of the Northwest Section are: Elizabeth Edmoon, Organizer, also known as Elizabeth Leach; Membership Director, Marjorie J. Potts, also known as Marjorie Fiske and Marjorie J. MacGregor; Organizational Secretary, Marjorie J. Potts; Pinancial and Dues Secretary, Naomi Robison; Educational Director, Frank I. Rinaldo; People's Worlf Drive Director, Paul Perlin. Of the above individuals, Benson and Potts are salaried functionaries of the Party. The occupation of Robison is unknown. Prank I. Hinaldo is a screen writer for Paramount Studios and Paul Perlin is a gripman for Universal Studios.

The known branch functionaries of the Northwest Section are as follows:

BRANCH A-l: Group Captain and Organizational Secretary - Robert Lees, free lance motion picture writer.

Group Membership Director - Kaurice Rapf, free lance metion picture writer.

Group Financial Director - Margaret Englander, occupation unknown. Group Press Director - Guy Endore, free lance motion picture writer.

BRANCH A-2: Branch Organizer and Group Captain - Waldo Salt, free lance motion picture writer, presently attached to the U.S. Army Signal Corps. Group Kembership Director - Herman Boxer, free lance motion picture writer.

Group Financial Director - Albert Waltz, free lance motion picture writer.

Branch Press Director - Sandra Babb, free lance motion picture writer and wife of Cameraman James Wong Howe.

BRANCH A-3: Group Captain - Alvah Bessie, motion sicture writer with Tarner Brothers.

Hembership Director - Glenda Sullivan, occupation unknown.

Group Financial Director - Brian Karlow, occupation unknown.

Educational and Press Director - Paul Trivers, free lance motion picture writer.

BRANCH B: This branch was reorganized in October, 1943 and its officers were all transferred to other branches. The present officers of the branch are unknown.

BRANCH C: Organizer - Goldie Bromberg, motion picture actress.

Nembership and Financial Director - Sue Rossan, occupation unknown.

Press and Literature Director - Bobby McVeigh, occupation unknown.

BRANCH D: Organizer - Francis Nicholson, occupation unknown.

Membership Director - Robin Short, occupation unknown.

Financial Director - Naomi Robison, occupation unknown.
Educational Director - Harmon (Hy) Alexander, occupation unknown.

Studios.

Studios.

Membership Director - Edwina Pomerance, occupation unknown.

Educational Director - Claudia Hubley, occupation unknown.

Literary Director - Days Hilberman, Vice President, Cartochists Child and employee of Walt Disney Studios.

BRANCH F: Organizer - Elliott Sullivan, occupation unknown.

Numbership Director - Gerry Schlein, also known as Gerry Chanin, occupation unknown.

Financial Director - Helen Levitt, also known as Helen Slote, occupation unknown.

Educational Director - Dorothy Uris, also known as Dorothy Tree, free lance motion picture actress.

Press Director - Paul McVeigh, also known as Paul McVey, occupation unknown.

BRANCH: Organizer - Dan James, free lance motion picture writer.

(BRANCH Membership Director - Henry Blankfort, motion picture writer with Universal Studios.

Educational Director - Lillian Skadron, occupation unknown.

Finance Director - George Hellgren, Credit Manager for Loan
Association at Twentieth Century Fox Studios.

Educational Director - Nora Hellgren, free lance motion picture writer Educational Director - Lilith James, occupation unknown.

Press Director - Sylvia Blankfort, occupation unknown.

- BRANCH I: Organiser Margaret Maltz, also known as Margaret Larkin, occupation unknown.

  Membership Director Henriette Endom, occupation unknown.

  Financial Director Ruth Roth, alias Gerry Mentor, occupation unknown.

  Educational Director Sadie Ornitz, occupation unknown.
- BRANCH K: Organizer Vera Harris, occupation unknown.

  Membership and Finance Director Sue Lawson, believed to be the wife of John Howard Lawson, occupation unknown.

  Educational Director Leo Bigelman, occupation unknown.
- BEANCH N-1: Group Captain Ruth Weber, occupation unknown.

  Membership Director Pearl Kamm.

  Finance Director Helen Jasper, occupation unknown.

  Press Director Bonnie Claire, occupation unknown.

  Educational Director Bea Winters, also known as Bea

  Solomon, occupation unknown.

RANCH N-2: Organizer - Herta Verkvitz, studio employee.

Group Captain - Ruth Birnkrant, occupation unknown.

Educational Director - Dorothy Schuler, occupation unknown.

Membership Director - Eunice Green, also known as

Eunice Mindlin, occupation unknown.

BRANCH O: Organizer - Carroll Hollister, accompanist of John Charles Thomas and member of Local 47 of the Musicians Union.

Membership Director - Samuel Albert, occupation unknown, member Local 47, Musicians Union.

Financial Director - Anita Short, alias Ann Price, occupation unknown. Educational Director - Henry Roth, alias Lawrence Foster, occupation unknown.

Press and Peoples World Drive Director - Esther Roth, alias Loretta Savage, occupation unknown.

HOLLYWOOD BRANCH:

Organizer - Ralph Smith, occupation unknown.

Educational Director - Edward Smith, also known as Edward Small, occupation unknown.

Press Director - Tassia Freed, occupation unknown.

Literature Director - Evelyn Shaffer, occupation unknown.

Chairman Pro Tem - Paul Perlin, gripman at Universal Studios.

BRANCH S: Organizer - Helen Leonard, occupation unknown.

Membership Director - Tatiana Tuttle, believed to be wife of
Director Frank Tuttle, occupation unknown.

Financial Director - Ethel Polletz, occupation unknown.

Educational Director - Marie Rinaldo, occupation unknown.

BRANCH 57: Organizer - William Levine, occupation unknown.

Membership Director - Rose Finkle, occupation unknown.

Legislative Director - Charlotte Ecclelland, occupation unknown.

Literature Director - Gail Jordan, occupation unknown.

Financial Secretary - Clara Kerchevsky, occupation unknown.

BRANCH y: As stated above, this is a "paper" branch composed of Communist members of the Northwest Section who are on leave of absence or who for other reasons are inactive. The names of the officers of this branch are not known and it is believed that it has no official list of officers due to the nature of the branch.

## Communist Writers at Various Studios

The following writers have been reported as being under contract at Metro Goldwyn-Mayer Studios:

George Beck, member of Branch A-3. Wartin Berkeley, member of Branch K

Allan Borets, Membership and Financial Director of Branch A-1. Richard Collins, Chairman of Branch A-3. Frank Tarloff, Branch A-3. Dalton Trumbo, Branch A-3. John Wexley, Branch A-2.

Under contract with Twentieth Century Fox Studios are the following members of the Communist Party:

Ring Lardner, Jr., Branch A-1. Welvin Levy, Branch A-3. Robert Weltzer, Branch A-3.

Under contract with Paramount Pictures, Inc., and the following Communist Party members:

Maurice Clark, Branch A-3.
Lester Cole, Branch A-2.
Robert Lees, Branch A-1.
Frark linaldo, Educational Director, Northwest Section.
Taldo Salt, Northwest Section Executive Committee.
Adrain Scott, Branch A-2.
Frank Tuttle, Branch A-3.
John Wexley, Branch A-2.
Herman Boxer, Branch A-2.
Albert Walts, Branch A-2.
Bess Taffel, Chairman of Branch A-2.

The Communist Party members employed under contract with %armer Brothers are as follows:

Alvah Cecil Bessie, prominent in the Veterans of the Abraham Lincoln Brigade, Branch A-3. Robert Rossen, member of Branch A-1. George Sklar, member of Branch A-2.

The MKO Studios have under contract Morton Grant, a member of Branch A-3.

Columbia have under contract:

John Howard Lawson, Northwest Section Executive Committee membar. Paul Trivers, Educational Director of Branch A-3.

# Communist Political Association

During the period December 11-15, 19ld, John Williamson, national secretary of the Communist Political Association, visited Los Angelos. California and there conferred with officials, functionaries, and members of the Communist Political Association in the Los Angeles area. During his stay in Los Angelas he spoke before and gave instructions to a number of committees of the Communist Political Association in the Los Angeles area. From information available it was clear he dictated the Communist line as it then existed. On December 14, 1944, he addressed a regular weekly meeting of the Los Angeles County Commist Political Association Organizational - Education Committee. Among other things he referred to the "set-up" of the Hollywood motion picture Communists, saying that they are very important and should be emphasized. Williamson also stated that certain people in Hollywood should not be attached to any community club, even in a poper community club. He said that the experiment of the Communist leadership has shown that these people cannot be fused into these clubs but that they should be given guidance in their special activity in which they can be offective.

Williamson cited as an example the Cultural Section in Rew York City with which writers, radio artists, and similarly allied cultural people were affiliated. He stated he knew thuse people would never have come into community clubs; however, in connection with their numbership record, he said that all Communists should be attached to a club from a technical standpoint in order that there would be no double bookkeeping.

Williamson then went on to say that his remarks concerning New York City also applied to professional people in Hellywood.

## COLMUNIST PARTY METHERS IN HOLLYWOOD

A review of the Communist Party charts as submitted by the Los Angeles Field Division for September 1, 1946, reflects that the Hollywood Section is under the leadership of the following individuals:

John Stapp, Section Organizer
Charles Glenn, Organizational Secretary
Naomi Robinson, Recording Financial Secretary
David Robinson, Finance Director
Adolph Heller, Educational Director
Jack Flier, Literature Director
Waldo Salt, Press Director.

In line with the present program of the Communist Party the former large clube in the Hollywood area have been broken down into twenty-three small community and industrial clubs. These clubs are set out as follows:

Harry Potenkin Club Charles Flam Club David Quest Club Norman Bethune Club John Brown Club Hollywood S.S. Club Elizabeth G. Flynn Club Ira Eldridge Club Ralph Fox Club Holly-Smolan Club Art Young Club Jack London Club Lincoln Club Sam Adams Club Pob Meltzer Club Joe Mecht Club Carver Special Club Merry Club Rose Pastor Stokes Club John Reed Club Dick Fiske Club Hollywood "S" Club Special Professional Club

It was noted in the Los Angeles Times for October 1, 1946, under the heading, "Hollywood Had Two Reds Charged," which stated in part that a Matthew

Woll, Vice-President of the International Photo Engineers Union, as well as of the AFL, it was charged that many Hollywood stars and script writers were supporting Communist front organizations. He warned that unless they cease, the public may picket film houses on a nationwide basis. The article stated that the threat was made in a signed editorial in the "American Photo Engraver," a Trade Unions publication. It stated, "A few years ago, the League of Decency was formed as part of a nationwide protest against immoral movies" but he said, "Totion picture houses in a score of cities were picketed, box office receipts dropped and the Mays Office stopped in to clean up a disagreeable situation."

toll wrote that unless the film industry takes immediate stops, a similar public reaction may this time be directed magainst many high-salaried stars and script writers who are part of the Communist Fifth Column in America.

Foll further charged that Hollywood today is "the third largest Communist Center in the United States." He also said that "playing at revolution seems to justify the possession of a swiming pool and improves the taste of astrokhan, caviar and the feel of Russian sables."

Woll urged that Eric Johnson, Chairman of the Motion Picture Producers Association, take steps ato root out all Fifth Columnists and fellow travellers from the capital of America.

# (November 14, 1946, through February 14, 1947)

According to Confidential informent of the Los Angeles Field Division, the list 90 days has indicated a noticeable change taking place in the tactical lines and methods of all operations of the Communist Party and Communists in the United States. He indicated that apparently because of the wave of exposures of individual Communists, Party line followers in governmental and other circles, the broad campaign of attack on Communism, the work of Communists in the press, other means of public information, and anticipating and recognizing the results the Communist Party is changing its method of operations and tactics to meet these conditions. Some of the former out-spoken leaders of the Communists and Communist sympathiters, according to have been drawn back to less important positions and nave less to say openly in Communist affairs while those who have not been so active or so well known are being forced to the front to carry on the programs, not as Communists but camouflaged as "liberals" and "progressives."

indicated these Communists and trusted sympathisers are even "boring within" the Anti-Communist movement with the object in view of taking over that movement and directing it to the less harmful channels. The result is that Communists are attacking themselves but not sufficiently vigorous enough to be busically harmful to themselves or their movements. He has advised that these tactics which permit Communists to attack themselves to a limited extent, are laid down in the Leninist School of "Strategy and Tactics."

Hollywood rotton Picture Industry are entrenching more and more into the Industry in high positions. Instant Communists and sympathizers are being elevated to positions where they can wield influence on content of pictures and employment of individuals. These parties are put into these positions with the knowledge of their previous activities and they are put into these positions by the top producers themselves.

also related that it is becoming more and more apparent that the Communists are using permanent sympathizers in the motion picture industry to further the policies of the Communist Party. He stated that by using persons of high standing and influence it hoped to cover up their real Communist connections indicated that the following top producers have over a period of years not only employed Communists, some of which were notoriously known Communists, but have protected them whenever their names or reputations have been exposed to public notice:

Walter langer
David Selznick
Samuel Goldwyn
Charles Chaplain.
Warner Brothers

indicated that the foregoing producers, of course, exercise a prependous influence on the trend of the motion picture industry. In addition, have that there are several outside organizations financed by large contributions from the Hollywood motion picture industry which cooperates in this support and protection. Those organizations are:

Southland Jewish Organization
B'Nai B'rith
International Workers Order
Jewish Lacor Council
Mobilization for Democracy
Los Angeles County Democratic Central Committee
Beverly-Westwood Democratic Committee

He stated that there are also other small groups of the same nature which are controlled by the same type of individuals. This combination of the inside of the motion picture industry with these outside influences, both of like character, according to is most successful in protecting the work of the Communists in the film industry and the use of that industry's prestige and influence for their purposes.

He related that the evils of this situation are becoming so apparent that comment thereon is becoming noticeable even within the industry itself by those who are opposed thereto. Evidence of this is a recent editorial, December 3, 1946, appearing in the "Hollywood Reporter," a daily publication and trade_paper. Excerpts from this editorial are as follows:

*We don't think that any one of you would accuse any of cur studio heads or their direct executive assistants of being 'Commies.' Still, on the other hand, they are not only employing but actually pappering 'Commies' in their studios, particularly those writers who are out-and-out members, party-liners or fellow travellers. They are entrusting to those writers the creation of their scripts, Khowing that those babies will do Anithing at ANY TIME to put ever a point in their creations to further the cause of Moscow in this country or any other place where our pictures are shown - meaning the whole world...

"Why are our studies hiring so many 'Commies' who are known part; members? We asked a prominent studie head that question today and this was his reply: 'We need writers, good writers. I don't care if the fellow is a "Commie" or not; if he can write, if he can do the job we want, I'll hire him. If I don't, some other studie will grab him and give him an assignment."

In referring to this article quoted above, in particular the statement of the unknown studio head, stated that he believes that the statement is most questionable relating that the fact is there are many capable writers in Hollywood who are not given an opportunity because they are not a part of the Communist combine or because they have opposed Communist influence. The careen writers dulid is completely dominated by Communists and Communist and Communist and to a large extent determines who works when and where; and the otion picture producers are not only aware of this situation, but do not oppose the

The whole situation boils down to this: The producers of motion pictures in Hollywood could clean up these conditions whenever they see fit. They just do not do so. There is no recorded instance where the Holl, cod motion picture industry or any of its top influential individuals have ever denounced Communism or Communists. Basically, they are "internationalists." It cause of this, according to the activity sof the Communists and their sympathicurs who do the real work for the cause, increase cay by day with acceding luence in all departments on the motion picture industry.

expressly active in Communist circles and front activities but are new being slapped into the background in line with the program. He related some of them are: John Hosard Lawson, Helmer Bergman, Robert Rossen, Lester Cole, Larold Lalomson, Edward Mussa, Frances Millington, and Harbert Bibergam. Herocrt K. borrell, the Communist leader of the Continuous of Studio Unions, in le still in that position as sharing his power with an unknown named as made assisten.

As a result of a specific request made of the los Angeles Field Division to furnish the Bureau with an up-to-date report on the Communists active within the motion picture industry, the following information was obtained, which information was secured by the Los Angeles Field Tivision through confidential informants

# I. COMUNIST CREANIZATION IN THE MOTION PICTURE

Prior to the dissolution of the CP-USA nearly all of the Communists sho were employed in the motion picture industry (as well as the radio industry) were members of what was known as the Northwest section of the less ingeles County Communist Party, which for the most part was organized on a craft or industrial basis. Thus, employment determined has been abled a particular Communist was assigned. However, provision was made for the vives and husbands of those employed in the radio or film industry to be included in the Northwest Section and thus the total membership of the Northwest Section did not at all times accurately measure the Communist infiltration into the motion picture industry.

Although the Morthwest Section was reorganized ab various times the branch a within the section to other with a short description of there as follows:

Pranch A	Writers' branch	This was divided into '1, A2; and A3 to accommodate writers in three different geographical areas.
* Branch B	Community branch (Hollywood vicinity)	There were at first several directors in this branch; however, they tere later transferred to Branch !.
Parameh C	Commuters branch	Poverly Hills and Coutewood area.
Branch B	Hadio branch	Composed of actions, directions, etc. cmple for in the rodic industry.
Franch B	Cartoonists, designers,	
Franch	lotors and actresees	
Prunch 3	Community branches	
Branch I	Co-munity branch	
Franch K	Community branch	
Ir-meh L	Writers' branch	Occupated of those communists who are on- ployed in the mobion picture studies, as screen story analysts.
Tranch !!		This was con oped aniefty of to here of t

Sorben Office Employees Guild which was or gamized to bargain collectively for secretaries, stenographers, etc. in the studios and which has since been succeeded by the Office Employees! International Onlea.

Branch O Eusicians Hollywood branch

Pranch !

Franch

(Community branch)
This branch was composed of people who had been active in the Bussian War Relief and other Russian groups.
This branch is the so-called "paper" branch which was composed of Communists in the motion picture industry who were either out of town or unavailable or unwilling to risk membership in other branches. This contained numerous prominent directors and producers, and unlike other branches did not have regular meetings and did not have delegates and officers sent to such affairs as the County Convention.

In December 191. It the Morthwest Section was dissolved and a number of Gultunl Groups in what was then the CF4 were set up. These groups were known as:

Pilshire-Fairfax Cultural Group

Reverly-Franklin Cultural Group

Rellywood Cultural Group

Restwood Cultural Group

East Hollywood Cultural Group

Morth Hollywood Cultural Group

Special Hollywood Viscellaneous Cultural Group

Special Hollywood Viscellaneous Cultural Group

Special Hollywood Viscellaneous Cultural Group

Morth Hollywood Miscellaneous Cultural Group

There were also a number of Communists in the motion victure industry who during the days of the CFN were assigned to the Pen Lranklin Group, which was organized in the 16th Congressional District, which in the Reverly Hills, Pertwood, and Prentwood district.

These groups were also known by number and thus the Milshire-Frinfax Cultural Group was known as Group Number 1, etc.

Then the CP, USA, was reorganized the Party asparatus in the LA Field Division consisted of 10 sections, one of which was the Hollywood Section. For a few months following the reorganization of the CP, USA, the Communists

in the motion picture industry were not identified with this Section, inasmuch as it was a Community Section and the Communists in the motion picture industry were organized into various groups such as the Duclos Club, the Davis Club, etc.

However, in October 1965 for "security and efficiency of operation in furthering the Party progress" all Communists in the Hollywood area, regardless of where they worked, together with all Communists employed in the motion picture and radio industry, regardless of where they lived, were organized into one over-all Section known as the Hollywood Section. Apparently the risk of emposure became too great because in July 1966 the Hollywood Section was again reorganized for the purpose of security and is presently in three sub-sections; Community, Industrial, and Cultural Sub Sections. The Community Sub Section is composed of Communists residing in the Hollywood area but who are not employed in the motion picture industry. The Industrial Sub Section is composed of those employed in the motion picture industry in a craft or trade. The Cultural Sub Lection is made up of those Communists in the Hollywood Section who are creative. Those are known as the cultural workers in the Communist Party.

On October 30, 1966 the entire Hollywood Section had 723 members and instance as there were approximately 350 members in the Community Sub Section there are thus approximately 375 Communists who are identified in the motion picture and radio industries.

The Hollywood dection is broken down into 20 groups, 5 of voice are in the Community too Section, i of suich are in the Industrial can Section (there are 3 industrial or industry-wide groups and 5 shop units at various studies), and 15 Cultural Groups. For security reasons there is no over-all Section Council but there is a Hollywood Section Committee composed of members of the three sub-sections and each sub-section has in turn a sub-section Chairman's Council which meets bimonthly. Thus there is only a limited mount of association between the members of the various sub-sections.

Formulate Farty under available a diagram of the Farty structure in the Wollywood area, which is reproduced as follows:

#### COUNTY CPOSSIVATION

HOLLY COD SECTION CONTINED

Composed of the organizer and organizational
secretary of each sub-section — 6 members

Community (ub Section clubs clubs clubs

| Industrial Sub Section | clubs | clubs | clubs |

Cultural Dub Mection clubs clubs

The Community Sub Section is largely made up of sopie residing in the sollyword area and has a membership of approximately 350. The Industrial Subsections of the Party is open for membership to the craft groups (painters, electricians, etc., cutters, cameramen, property men, union functionaries in hollywood unions, analysts, publiciats, assistant directors, office workers, musicians, and cartoonists.)

The basic structure of the Cultural Sub Section is the Craft Branch. There is a Hadio Branch, an Actors' Branch, four geographical sub divisions of a Uniter-Director-Producer Branch, and a branch for entertainers and their wives or husbands of Communists employed in the motion picture industry which are handled on an "individual basis, first upon their interests and secondly upon their work." There is to be no mechanical placement. Therefore, even the Cultural Sub Section of the Party has some members in it who are not employed in the motion picture industry. Hany of the lesser people in the motion picture industry have been transferred into the various Community Groups wherever they reside and some still meet as a separate group attached to the Community Branch in the neighborhood in which they live. It is believed that there are approximately 350 members in the Industrial and Cultural Sub Sections. Thus far the Communists have been able to establish shop units at Universal, Faramount, Mail, RKC, and Columbia Studios.

# II. IN MITTY AND A PLOYMENT OF MALE PROPERTOR OF UNITED BY THE AMERICAN A TOMBOTHY.

The following list of Communista is limited to those directly employed in the motion picture industry and does not include the husband or wife of one so employed, Communists in the radio industry, Communist labor leaders in Relly-wood, and industry publicists, agents, business managers, etc., most of whem, although not directly employed in the motion picture industry, are members of either the Industrial or Cultural Sub Section of the Hollywood Section of the Hollywood Communist Party.

However probable it may be that actors such as Charles Chaplin and John Carfield, with alias Jacob Garfinkel, and writers such as Clifford Odets and Ben Wecht may be members of the Communist Party, they have not been identified as such in this report, insumuch as there is no documentary evidence to support the identification. It should be emphasized that for each person identified in this section as a Communist the identification is based upon documentary evidence which is highly reliable, although probably inadmissible, or the identification is based on the word of a reliable informant.

It is difficult to list accurately the employer of each Communist in the motion picture industry, since most of the Cultural workers in the industry and lines from studio to studio, and it is not at all uncommon for an actor to be employed by three or four different studios in one year.

It should be noted that the branch affiliation of each Communist is not being set forth, inasmuch as paid informant has recently advised that the names of the various branches have been changed and although the LA office is in possession of a complete list of these branches the exact branch of each Communist in the motion picture industry is not industry available.

agents of the Los Angeles
Field Livision provided the records of blizabeth Benson, Membership Eirector
of the Northwest Section of the Los Angeles County Communist Party. Through
this technique an analysis has been made available of the occupations of
the Communists within the motion picture industry. It is believed that this
analysis was nearly complete at the time the source made it available and it
reflects an occupational breakdown as follows:

Producers - 5
Directors and Assistant Directors - 10
Writers - 82
Actors and Entertainers - 44
Yusinians - 31
Storm Analysts - 5
Film Cutters - 4
Wiscelleneous Professional and Crafts (painters, electricians, office workers, etc.) - 40

Set forth in the following alphabetical list as obtained through a highly confidential technique or a reliable confidential informant are:

Producers - 5
Directors and Assistant Directors - 11
Vriters - 119
Actors - 71
Musicians - 37
Analysts - 12
Artists - 7
Publicists - 6
Film Editors - 2
Cameramen - 2
Viscollaneous professional and crafts (painters, electricians, office workers, etc.) - 16

OCCUPATION E 'PIOTER MAIT ~ ATLER, Lulla, aka Lulla Free lance Actress Rosenfeld Musician Free lance ALGERT, Doris ALBERT, Sam Musician -1 G : Triter Free lance ALFXANNIR, Nuriel Film !ditor Columbia ALLEN, Dede

ALTHAM, Vischa Besidian Destieth Century For ATLAS, Dorothy Brites Bree lance

ATLAS, Loopold Brites Free lance

AUTHER, Mill Actor Free lance

BARB, Dorothy Brites Free lance

BARB, Sonora Brites Free lance

The Lance

Briss, Coorgia, and Bre. Actives

Barrann Alexander

BARZYAN, Ben Writer Free lance

BARZYAN, Ben Brites Free lance

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BARD, Cooll Artist Balt Disney Studios

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BENDAL, BEN Griter Free lance

BENDAL, BEN Griter Free lance

BEROYET, Vince Friter Free lance

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BERCOVICI, Isonardo Briter Free lance BERCOVICI, Frances Briter Free lance
BERCOVICI, Leonardo Writer Free lance
BERGMAN, Helmar Electrical worker Paramount
BERKELEI, Martin Briter Free lance
BURRSCR, George Actor Free lance
BERRY, Gladys Actress Free lance
EERFY, Jack Director Paramount
PERSIE, Alvah Triter EERHI, Jack BEESIE, Alvah BEVERLY, Helen, aka Helen Cobb EIBERMAN, Fdward BISERWAN, Herbert SIERTEL, Virginia BIRNKRAFT, Arthur BIROUIST, Millian BLANCHARD, Robert

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BLANCHARD, Henry

BLOCH, Kalmon

BLANCHARD, Roman

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Actor

BOHDLOGES, Asa

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Triter Triter Actress Artist Director Triter Kriter Briter Artist Vriter Writer ... Kriter Cornowsky

STAUM, Irwin

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Free lance Free lance Free lance Columbia Free lance RKO Free lance Free lance

BUCHMAN, Barold Fromost Ruchman Productions,

BUCHMAN, Sichney Fromost Ruchman Productions,

BURNS, Jense Boor Analyst MIN

BURNOUS, Abreham Ruchman Boress and radio writer Paramount & Dinak Share

Progress

BURTON, Frank Publicist Twantieth Century For

BURTON, Val Briter Paramount

BUTLER, Bago Briter Paramount

BUTLER, Jean Actor Columbia

CARROVSHI, Morris Actor Columbia

CARGO, Jacohima Actors Free lance

CARTER, George Rriter Free lance

CHAMBERLAIR, Boward Actor Free lance CARTER, George Writer CHAMBERIAIN, Howard CHAMIN, Gerry, aka Gerry Schlein CHAPMAN, Clarise Free lance Actor -Actress CHAPMAN, Clarise Story analyst
CHAPMAN, Thomas Story analyst
CTRISTLIEB, Don Kusician Free lance Warner Brothers Teentieth Century For Triter CLARK, Kaurice Free lance COSB, Helen Actress Free lince COPB, Lee actor Twentieth Century For CCLE, Lester Writer Yusician COLES, Hat Free lance CULLIES, LINDA Actress Free lance KOM COLLINS, Richard COLLIS, James Writer Musician Free lance COMIRCCRE, Dorothy Actress SREDO ... Free lance CU:PINSTY, Dorothy Musician **Musician** CCMPIRSKY, Kannel -# Free lance Writer COREY, George 🖟 Solumbia 🦠 Columbia Rublicist EACGETT, Charles Electrician NOT D'AGLE, Alfred Wall Paramount DA SILVA, Howard Actor Tirector DASSIN, Jules 🐃 Mark Hellinger Froductions DAVIS, Hark To Mar Free lance Eriter : Mosician

Writer

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Director

Writer

FLISCU, Edward

RILIOTT, Vaith
ELLIS, Wary Jo
Actress

DI FICRE, Lina

ENDORE, OUY

DI SDALE, Roward

DUTEIR, Bisard

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KADISH, Hen

KAHH, Gordon

KATZ, Helen

Actress

RENIE, Jeanne

KING, Don

LATZ, Hyman

KATZ, Hyman

KING, Don

LAMAR, Trusan

LAMAR, Trusan

LAMAR, Ring Jr.,

LAMAR, Ring Jr.,

LAMAR, John Howard

LAMAR Actor

LA LENNET, Isabel LUSSNER, Herbert LEVY, Kelvin LETIS, Herbert Clyde LEYDA, Jay LLOYD, Norman LLUID, Norman Actor
LOGAN, Humphrey Actor
McHUGH, Kitty Actress
McMEIL, Allan D. Analyst
McVEINH, Paul Actor
HAES, Simone Analyst
LAHLEP, Lillie Kustoles
WALTZ 27best

Writer Press kusician Writer Writer

FICH RKO Columbia REO Paramount Free lance MCMEIL, Allan D. Analyst Universal
McVEINH, Paul Actor Pres lance
MALES, Simone Analyst Paramount
MALIEP, Millie Kusician Free lance
MALTZ, Albert Briter Barner Brothers
MANOPY, Arnold Briter Twentieth Century Fox
MASON, Bata Retress Pres lance
MAYER, Roy Actor Free lance
MAYER, Roy Actor Free lance
MALTZER, Saul Louis Writer Paramount
MELTZER, Saul Louis Writer Paramount
MELTZER, Saul Louis Writer Paramount
MELTZER, John Actor
MILLER, John Actor
MILLER, John Actor
MILLER, Fatricia Actress Free lance
MILLER, Fatricia Actress i :: Free lance

KYLKS, Al Cameramen LYSES, Berbers MYRS, Henry Briter

WELSON, Nuth NICHOLAS, Coraldine

OFFNER, Rerbert CRMITZ, Jam Writer
PALET, Stanley Writer
PARKS, Larry Actor
PERLIM, Paul Laborer PHILIPS, Paggy PINE, Las POLCHSKY, Abraham F ACER, Stanley Falvel, Incien

RAFF, Maurice RAVITCE, Irving REID, Arnold FEVERE, Anne REYNOLDS, Jack FICHARDS, Robert L.

HICHARDSON, Garolyn

FICHARDSON, Melonie : ICHA: DSON, William L. FINALDO, Frederio FIPPS, Harry KIVER, Josephy ALVER, A. L. RUBINSON, Earl ROSINSON, Jarry FOBSON, David ROLFE, Ed Writer
IGNARO, Amelia Actress RCTH, Esther
FOTH, Henry
HCSSEN, Hobert ROTSTEIN, Herman

Actress Actress

Kusicien Writer Friter Friter Actor Actor

Eriter Writer Writer Actress Technician Triter Musician Actress Actress Writer -- Technician Writer ? Rriter , ---Composer & musician Cameranan Apalyst husician .... **Kusi**cian Writer

Columbia Paramount Chiversal BEO

Free lance

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Twentieth Century Fox

John Garfield Productions

John Columbia

Director

RUCKICK, Stells Secretary 1008

RUSKIN, Shimen fetor True lance

SILT, Valdo Priter REO

SI-UDELS, Marray Briter Pree lance

SI-UDELL, George Musician Free lance

Senford, John Priter Free lance Senford, John
Sanford, Marguerite

Sanford, Marguerite

Sriter

Saul, Oscar

SCHAFTEL, Oscar

SCHAFTEL, Oscar

SCHOLLED, Bonard

Friter

SCHUELED, Virginia

Friter

SCCTT, Adrian

Insticted

Insticted

Free lance

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SCCTT, Adrian

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Free lance

SCCTT, Adrian

Free lance SCOTT, Adrian Producer
SELIC, Leonard Pusician SKLIC, Leonard Pusician res lance
SELIERS, Kay Secretary Universal
SKLVIN, Min Secretary Universal
SHAW, Ben Assistant Director Free lance
SHORE, Wilma Eriter Free lance
SHORT, Robin Actor SHORT, Robin Actor
SIFUEL, Sam Eusician
SHAR, George Kriter SHORT, Robin Free lance epinal sori SHIH, art actor Free lance STITH, Scoremo Analyst REO Swith, Edward, was Technician Technician Studios Israel Valensky Free lance Writer SMITH, Earold STITH, Milton Triter MCM SCICION, Louis Vriter Columbia 🚟 Twentieth Century SCHDEMOAARD, Gale aka Actress Mrs. Herbert Elbarman Popublie Tree lance SPENCER, Helen 2. SPENCER, Pay Secretary Triter Free lance STEELE, Dorothy Eriter STEVENSON, Philip STRAUSE, Theodore Producers Releasing Corporati Writer Writer Parancunt SWLIVAR, Clenda Friter Free lance Tiller, Bess Witer -Paracount Musician Free lance TARCAI, Vary TARCAI, L'ary

Actrese

TILLOFF, Frank

THERI, Jacques

THEMAS, George F.

Publicist

TOWER, Cyril

Vusician Free lance
Free lance James Cagney Productions Free lance TOTKSEND, Leo riter Universal TPABUE, Varion Priter Free lance Free lance TREE, Dorothy Actress TITES, Paul Friter :

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Free lance

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	Director	Mark Hellinger Froductions
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VILLARD, Paul	- Rusician	Fee lance
VINCENT, Kark	Lotor L. L. Line	Free lance
VIRGO, Joan	Actress Actor	Free lance
VIEGO, Poter	Actor	Free lance
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TAIDON, Alexander	Musician	Free lance
WALPER, Norman	Musician	Free lance
TARE, Digene		Free Lince
WASHINGTON, NOTHA	i triter	ree lance
	Assistant Director	
WEBER, John, Mrs.	Analyst	RKO
WEIL, Richard	Kriter	Free lance
WEINER, Herman	Writer	Free lance
FEXLEY, John	Friter ***	Wurner Brothers
WHITMAN, Ernest	Actor	Free lance
EHITREI, Lynn	Actress	Free lance
WILCOL, Porela	Tritor	Free lance
TINCHELL, PREVIOS	Writer ·	Proe lance
	Analyst	Faramount
TINTERS, Bea	THE PARTY OF	+ GI LECUIT
YARIS, Buddy	Actor	Free lance
YU: DEH, Clay	Actor	Free lance
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In March of 1947, informant proported that the general trend in the tactical line of the Communist Party in the United States, which began in July, 1945, when the Communist Political Association was dissolved and the Communist Party, U.S.A. was re-established continues, and according to informant this tactical line directs that all Communist Party functionaries and publicly known Communist Party members come forth publicly as the representatives of Communism in this country and all Communist sympathisers, follow travellers, and followers of the Communist Party line concentrate their activities in so-called "liberal" organizations, camouflaged as "progressives." This source further states that they are permitted to slightly denounce Communism and protond at the same time to stand for a progressive United States seeking to cooperate with the Soviet Union. In short, their position is to a slight extent anti-Communist, but always pro-Eussia.

They are instructed to work within all begand sations to help create tace and class divisions by sponsoring the so-called 'minority groups', to make demands which practically secure to special privilege; to work within labor nature to bring about strikes and unresconable wage demands; to support seadledes for public diffice who favor the Communist program. In fact, to do everything possible to bring about confusion and cross purposes in all walks of life.

Confidential informant

of the Los Angeles office
between April 9 and 11, 1947, reported that the activities of the Communists
and sympathizers in the Hollywood motion picture industry have not been despened
to any noticeable extent by the nationalde attacks and exposures of the Communist
Party and Communism and its international connections in the press, over the radio
and by other means. The only noticeable effect is that those involved are more
careful in their oper tions and more vehement in their denials of any connections
with the Communist movement. However, there is no diminution of "front" activibles
all of which they clock behind the terms "democratic" and "progressive."

or stand taken, by the heads of the industry, the producers themselves, on this controversial question which now rages all over the United States. The one exception was a statement made by Eric Johnston, representing the motion picture industry, made before the House Un-imerican Committee in which he stated that mollywood had defeated the Reds and that, by implication, there was nothing serious about the Communist penetration of the film industry.

Informant further revealed that while the Communists have lost ground to some extent within the trade unions because of the failure of the strike of the Conference of Studio Unione, they have more than made up for this by having many of their sympathizers placed in higher executive positions, as directors, writers, actors and in some executive positions. The latter type of penetration is more insidious, however, because of the reputations end influence gained by those elevated in this manner. One outstanding example is the appointment of Dars Schary to be director of all production at R-X-O studios. Mr. Schary has followed the political line of the Communist Party for many years, has engaged in, and supported, a multitude of Communist fronts and has been an influential tool of the Communists for years. His important position at the present time affords him complete protection against any charge by anyone that he has been so involved. This pattern is being followed closely at the present time, extending all through the industry and tending to make it as a whole somewhat sacred from any criticism of a definite or specific mature. 

Other individuals of this type, according to Informant have been resulty elevated to key positions in the industry. They are, in part, the following:

Mechanical in the id, made producer by farmer most

Darnits, Harry, Associate Producer with Mary Pickford and Legier Come Lanin, Darson, producer with Universal-International

Caspary, Vera, long-term writer with Ragle-Lion

Sparling, Eliton, producer, Farmer Bros.

Rasen, Elia, director, signed by Darryl Zanick, Twentieth Contury-Pox

Traube, Shepard, signed as director for REO

Rossen, Robert, director RKO

Herbert, F. Hugh, Director Twentieth Century-Fox

Koenig, Lester, Producer, Liberty Films, William Wyler Productions-

Kelly, Cene, MCM Studios announced that he will soon be made a director for that firm.

# IF COMMIST INVIDENCE IN COMMIST WOTION PICTURES

The matire purpose of the Communist benetration of the sotion picture industry has been directed to the control of the ultimate product, that is, the notion picture which is produced. The Communist Party has indicated as its opinion—that to control the motion picture would be to control a splandid propaganda outlet. Eith the change in the Communist Party line at the time of the invasion of Russia by the Masia in June, 1941, there commenced an morrecodented period of Communist influence in the motion pictures themselves. This may be accounted for in part by the fact that the aims of the Communist Party through circumstance are coincidental with the aims of the United Nations. Therefore, under the guise of patriotism the Communist Party is able to inject its views into the motion picture field. Examples of motion pictures which are reported to be subject to Communist Party influence or to reflect Communist Party of South Coopaganda. Are set out below,

# Mission to Moscon

This picture was released by Warner Brothers in May, 1943. The producer was Robert H. Ruckner. During 1934 and 1935 Euckner was located in moscow, Russia, as a correspondent for the London Enily Mail. Ha was brought to Hullywood by Warner Drothers in 1938 as a screen writer. Buckmer personally salected Jay Leyds to act as Technical Lirector for Missian to Loscow." Leggs had been in Hoscow at the same time as Buchner, where he had been connected with the Bureau of Revolutionary Literature and the Soviet Motion Picture Industry. Leyds is known to be a member of the Communist Party of the U.S.A. and confidential sources have furnished a copy of the transfer paper transferring Leyda from New York City to the Los Angeles, California, organization of the Party. Leyda is active in the League of American Writers and lectures at the Hollywood Writers School mentioned 🐭 above. The actual writer of the screen play "Hission to Moscow, " was Erskinder Coldwell. Caldwell has been a member of the Loague of American Writers for the many years and has made several trips to the Soviet Union. Caldwell has been an associate contor of "Soviet Russia Today," published by the Friends of the Covist linion, a Communist controlled drganization. Prior to August 23, 1935, Caldwell was in favor of collective security. During the life of the Hitler-Stalin Hon-Aggression Fact, Caldwell supported the program of the American Peace Mobilization and opposed openly the Lend-Lease Act and the Selective Service Act. After June 22, 1941, Caldwell called for all-out aid to Britain, the Seviet Union and China. The picture is based upon the book, "Eission to ごMuscow "writtenby kr." Joseph Davies, former 光学3. Ambassztor to Russia. ベルデーデー is said that the picture contains pro-Soviet propagands and numerous not spapers linve criticized the picture severely on these grounds stating that many of the incidents related are so highly colored as not to represent a true picture of the facts.

# Action in the North Atlantic

This picture was also released by Warner Brothers and deals with tivities of the Merchant Marine on the Murmansk run. It is reported that the picture is very favorable to the National Maritime Union of America, CIO, a Communist controlled union. According to Mevid Platt, Communist motion picture reviewer for "The Worker" for July 4, 1943, "Action in the North Atlantic" is being used as a training film in the Merchant Marine Training Schools of the War Shipping Administration. The screen play was by John Howard Lawson, member of Branch K, Northwest Section, Communist Party. Lawson received technical assistance and advice from James Drake, Port Agent of the National Maritime Union, San Pedro, California, a known member of the Communist Party.

# Keeper of the Flame

This picture is an NOW production, adapted from a popular moved by I. A. R. Wylie. The novel was adapted to the screen by Donald Odgen Stewart, a reported member of the Communist Party and husband of Ella Winter, a Communist Party member of long standing. The picture is said to have varied from the book in that the book was made in the nature of a mystery story, whereas Stewart in the screen version emphasized the content of the picture as anti-Fascist.

# Hangmen Also Die

This picture is a United Artists production released approximately April 1, 1943. It is a war melodrama dealing with present-day conditions in Czechoslovakia under Nazi rule and the hangings by Heydrick, the hangman, and the German Gestapo. The picture was directed by Fritz Lang, who is reported to be active in numerous Communist front organizations. Included in the cast were Lionel Stander, member of the Communist Party, and Virginia Parmer, also said to be closely affiliated with Communist groups. The screen play was by John Wexley, a member of Branch C. of the Northwest Cection of the Communist Party.

#### Our Russian Front

This picture was made originally in Russia as a documentary film. It was reassembled in Hollywood under the auspices of Russia Mar Relief, Inc., and it was adapted to American audiences by use of a commentary delivered by a narrator, who in this instance was Malter Huston. The commentary was written by Elliot Paul, a member of the League of American Writers, a contributor to numerous Communist Party publications and an active member of recognized Communist front groups. Assisting in the production were Lewis Milestone, Director; Joris Ivens and Dimitri Tiomking Eath Milestone and Ivens have been identified with numerous Communist Party front organizations.

This is a ferror brothers production released in April, 1985, a sealing sith a situation in April 1985 and a production released in April 1985, a sealing sith a situation in April 1985 and a production of the League of American Writers and a member of Branch C of the Noveleyest Sections of the Communist Party. The Director, was levis Milestone, a native of Russia who has long been active if numerous Communist front organisations, The cast Encluded Walter Huston, Helmut Dantine, Roman Behnen and Morris Carnovsky, all of whom are reportedly closely associated with Communist Party members in the Hollywood area.

# This Land is Hine

This is an EKO production released June 10, 1913. It is a ward drama dealing with conditions in occupied territories under tast read and the reaction of different types of citizens under oppression. The exteen play was written by Dudley Michols, who was co-producer with one Jean America. French motion picture director. Nichols has been a member of the league of American writers since its inception and was a member of the John Reed Club in Hollywood, a Communist front organization which included in its membership such known Communist Party functionaries as Dr. V. A. K. Tashjian, hora Hellgren, John Howard Lawson and Mayer Baylin. Fichols was also an endorser of the American Peace Lobilization, a Communist Party front.

# The City that Stopped Hitler

This is a documentary film released by Paramount. It was assembled in the United States from film shot in the Soviet Union. The English narration given with the picture was written in Hollywood by John Mexley, member of Branch C of the Northwest Section of the Communist Parity in Hollywood. The picture was produced by Artkino, Bussian picture organization in the United States, and was edited by one Leonid Varlandy, a member of the Artkins concern. The picture is highly recommended by the Communist press.

## Black Sca Fighters

This picture was made from Aussian news reel shots assembled in the United States and released in North and South America by Artkino, Soviet action picture organization in the United States. The community in the United States was written in fiellywood by Clifford Odets; who is known to be a member of the Communist Party. The marration is given by Frederick Karch, Hollywood screen actor and nember of the Communist Party.

#### worth Star

This picture was produced by Samuel Goldwyn productions. The Director was Lewis Milestone, who was born in Russia and has been aponsor of and active in a great number of Communist front organizations. The writer of

the script was lilitan Saliman, known Communist Farty member and active in minimous Communist front organizations; May Leyda was technical director of this picture. We is a Communist Party member assigned to branch a Marthmest Section Sammunist Party of Los Legales. The Film deals with life in a small from its Soviet passia prior to the time of the Masi invasion and subsequent to that invasion. The picture has been severely criticised by some newspapers as being Communist or Soviet propegands in that it presents a picture of life in the Soviet Union, which is not consistent with the facts.

And the second s

# Watch on the Mhine

This is a Marner Brothers production released in the fall of 1943. The producer is Herman Shumlin, a member of numerous Communist Party front organizations. Dashiell Hammett, writer of the acreen play, is president of the League of American Writers and is described as a fanatical Communist by informants. The original play from which the screen play was taken was by Lillian Hellman, Communist Party member and active in muserous Communist front organizations. This picture dealt with the activities of anti-Fascist rafugees in resisting Pascist oppression. It received glowing commendation from the Communist Party press.

# Hostages

This picture was produced by Paramount Studios and is a wer melodrama. The Director of the picture is Frank Tuttle, who is a member of
Branch E of the Communist Party, Northwest Section, Hollywood, California.
One of the writers of the screen play was Lester Cole, a member of the Sunset
Branch of the Communist Party, Northwest Section, Hollywood, California.
Among the actors in the picture is Buise Rainer, formerly the wife of
Clifford Odets, Communist Party member. Other actors included Arthro de
Cordova, Spanish actor; Katina Paxinou, Greek refuges actress, and Oscar
Homolka, Russian actor who has been a guest of the Bussian Fmbassy. The
picture has been described as a propaganda picture in every sense of the word.

#### Sahara

This picture was produced by Columbia. It was directed by Toltan Mords, a brother of Alexander Kords, English motion picture producer. Zoltan Mords is reported to show strong favoritism for persons of Communist sympathies. John Howard Lawson, member of Branch A-3 of the Communist Party in Los Angeles, is the writer of this screen play. The picture is adapted from the Coviet photoplay The Thirteen. Among the actors are Mumphrey Bogart, Rux Ingram, a Megro, and J. Carol Meish, all of whom are reported to have been affiliated with Communist front groups in the past.

Russla, and at one time referred to the United States as the "middle class orang world." He directed "Waiting for Lefty" and "Paradise Lost", both of white were written by differed deste. He signed "the Letter of 150" instifying the Moscow purges in 1937. He protested against the release of "Tennessee Johnson" picture. He is also a lecturer at the Hollywood "riters School run by the Hollywood Friters Modelization.

Don Hartman is an Associate Producer, and according to the was a member of the League of American Writers, and is presently active in the Hollywood Writers Yobilization, the successor to the League, both of which are Communist controlled. This informant has advised that Hartman has also been active in the Hollywood Democratic Committee which is also a Communist controlled group.

David Hempstead. According to Hempstead is a forcer screen director who has followed the line of the Communist fraction in the Screen Directors' Guild. Hempstead as a sympathiser with the Communist movement and advises, however, that he has no evidence of actual membership on the part of Hempstead in the Communist Political Association. The informant could not advise of any organization under Communist control in which Hempstead has been active.

Nunnally Johnson. According to Johnson was active in the Contemporary Theater during the years 1936 and 1937, which the informant has stated was organized and controlled by the Communist Party. He believes also that Johnson was active in the New Theater League also under the domination of Communists. Itermed Johnson as one who, by his activities, has shown sympathy for the Communist movement, but described Johnson as having a "spotty" record, i.e., active only occasionally.

William Cameron Menzies, has advised that Mensies was a former instructor at the League of American Writers' School for Writers in Mollywood, and is presently teaching at the People's Educational Center, Hollywood Extension, which is the successor to the School sponsored by the League of American Writers. Both groups have been described as being under Communist control. The informant does not know whether Tenzies has been a member of the Communist Political Association.

Henry Myers and day Sormey, writers of the original play and known Communist Party meeting also worked an the soript. The producer and director is to form Harburg who has been identified as a sponsor and member of themerous Communist Party front organizations including the League of Macrican Writers. The star of the picture is incille fall wie has been a rejistered Communist Party member since 1935. In that year, she was also a member of the Communist Committee of the Communist Party for the State of California.

# Gremment Cirl

This is an R. E. D. release, produced and directed by index tickels, an active member of the League of American Writers, the American Peoples Soldisation and numerous other Communist front organizations. The writer of the picture is Rudd Milson Schulberg, a former member of the Young Communist American Schulberg is said to have a long record of Communist activities following a trip to the Soviet Union in 1934. The star of the picture is Officing to Marilland, who is reportedly associated with Communist front organizations including the Joint Anti-Fascist Refugee Committee and various Russian relief groups.

# Destination Toxyo

This is a Warmer Brothers production written by Albert Waltz, a member of the Northwest section of the Communist Party in Hollywood. It was produced by Jerry Wald and directed by Jelmer Javes, both of most are reported to nave shown symbathy for Communist causes. The stars of the picture are Cary Grant and John Garfield (Jacob Garfinkel) both of whom are said to circulate in Communist Party circles in Hollywood.

#### Tiree Russian Dirls

Tris is a Gregor imbinowish production for United Artists. The screen play was written by Ion James, a known Communist Party member assisted by Aben Kendel, who is reported to be a member of numerous Communist front groups. Manrice Clark and Victor Trives made the adaptation from the original story. Note Clark and Trives are said to be active in Communist Front groups.

#### Tender Comrade

This is an E. K. D. profession, written by Belton Trumbo, a member of the Korthwest section of the Communist Party in Hollywood. It was produced by Laute respected by lowerd Daytryk, both of whom are said to be members of Communist front groups.

The star of the picture is dinger Eigers. During production, it is remorted that Era. Lels Rogers, mother of the star, objected to certain alleged propagands lines to be spoken by her daughter and refused to let the star deliver takes lines. Era. Rogers complained of the Communist propagands type of line

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This is a converse Moration, produced and directed by Billion

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Strate Chicken

As at May, 1944, enother picture, *The Life of Stric ickertackers, and similar pressure. Although Mckenbocker is a national lique and a hard of the first world doe, the Communication objects to his hypothesis of its appreciated pulltical column reporting labor. In his feet labor, and a head of a most over the product of the first of the first of the first of the product of the first of the fi

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This is made to the procession directed by Children Casts, a known of recently arty peoples and also made the source play from the original brokens for essentiation. The hardest is the control of the c

#### Tes Marter fore

This is an he to 0. production written and directed by former mixed was. Piberner management and officer of the secretor many dead is extense and the court and the court

As of August, 1944, informants have advised that there have been no pictures released for general public presentation within the last thirty days which could be classed as propagands for the Communist cause, either directly or indirectly, or which could be said to be pictures following the Communist Party line. It was reported that the entire industry has become acutely sensitive to criticism in this respect because the issue has been raised publicly in several directions.

However, as noted in Section II under the subhead "Hollywood Writerst Mobilization," a program was effected whereby the HAR would cooperate with the Office of Mar Information in producing a number of Cocumentary films.

The Hollywood "Daily Variety" for August 7, 1944, reported that the following platures are planned for early production:

#### It is Murdur

This picture will be produced at Columbia Itudios from a script by Henry Blankfort for the Security Branch of the Emited States Army, Havy, and Fol. Blankfort is a known member of the Morthwest Section of the Lar Angeles County Communist Political Association.

# The Story with Two Endings

The "Daily Variety" article states this picture is for the prevention of postwar inflation. It is to be written by Harold Buchman and Lou Solomon; both Buchman and Solomon are members of the Northwest Section, Los Angeles County Communist Political Association.

# When He Comes Home

This picture reportedly is to be made by herry! ? January more ing with the screen writer Paul Trivers. Trivers was a number of the log Angeles Communist Party, U.S.A. in 1943 and held 1943 Communist Party book #36264. The file is said to treat the problems of Faturning sounded soldiers.

# 30 Par 30 Good

This film allegedly will describe the nation's progress to date on international relations. It is also written by Henry Blankfort described above as a member of the Communist Political Association.

# Air Transport Command

This film allegedly deals with military transport forces and is to be written by Oscar Saul, presently a member of the Northwest Section, Los Angeles County Communist Political Association.

# World Peace Through World Trade in

This film reportedly will be written by Edward Thiseu who was a member of the Morthwest Section of the Communist Farty in Los Angeles in 1943 and held 1943 Communist Party book #25115.

During the latter part of August and early September, no pictures with propaganda content have been released. The following two pictures are planned for early release:

#### The Seventh Cross

This film, written by Anna Seghers, a Communist propagancist now in Mexico, reportedly will be released for public showing simport inaddiately.

#### Citizen Tom Paine

This picture has not been produced heretofore due to its alleged "revolutionary content;" however, Malter Wanger, Hollywood producer, has now purchased the story and it reportedly will be produced in the near future. Informants advised that Communists are already halling Mr. Wanger's courage in asking this type of picture and it is noted that Wanger has showed considerable sympathy for the work of Hollywood Communists in attacking the Hotlon Picture Alliance.

# "Toporrow, the forlet

The Corios for Sheeches 26, 1964, on page 5 of the Hagarine tection, corried a considerable steed speed on this film which, according to the article, raises the question "in popular forms, what to do shout Company after the way. It is stated that this film was produced by tester Colon from a screen play by Hing Lardner, Jr., and Laspold Atlass 14 might be noted that Ring Lardner, Jr., is a known Communist. The three adult principals are Frederick March, Agnos Goorebeed and Betty Field. March is known for his affiliation with a number of Communist controlled groups.

In Jamery, 1%5, the Collywood Friters Cobiligation was responsible for a closed cheming of this motion picture which was written by like Lander, it and Lospold Atlas. Both have been members of the Communist Fraction at the private showing there was a discussion by one Dr. James T. Thotsell shows introduced as a State Department Consultant to the Office of Her information. Shotwell spoke at the mosting and stated the motion picture was more powerful than the radio or printed word in "moving the spirit of markind." Other openiers at the showing included Albert Kalts, Ruth Referency, Vladieir Josnor, Dr. Thurse Konn, a Common refugee writer, by Fraction Fearing, and Lander and California State assemblyman; less bring and most layery. Of the above, the known Communists are theat Make, with Referency, and or large. Former, Layery and Dr. Land and continuous for their close concernion with Cammanists in the past.

# "Counter-ittack"

The "Daily Norther" for May 17, 1965, characterizes this picture as some of the very best of war films as well as a significant contribution to American-Towlet friendship on a per with The North Star", Thattle of American and Jong of Function the Time Thaily Norkers article of missions, "Deeply making and character, "Jounter-Attach" rings bells for set any heroists and dynamic and charactery against the Jacket curse. For this give the his to the brilliant Columbia team of John Howard Lanson, acreem writer, Tolton Nords, director, Junes Fore Hore, plate, propher, Louis Crushberg, composer and Faul "wit who plays Hallow, the part Larges Curnovsky created in the stage play."

Early is reported to show strong forcetism for persons of Communist empatides; and House, an instructor in the copie's Iducational Tenter, currently lives rolses with Forces Cabb known to have held 1744 CFA membership book 46324.

# The Rosen I live In

"The dorker" for June 3, 1945, amounced that a featurette langth around by this title was being made on a non-profit basis by TO Studies.

The film was produced by Fresh Asso, directed by Morryo Labor, written by Lord Mills and Marred Fresh Living Libert Falls is a Conveniet but I've in the Law Account from

Loss proposed a draustication of the problems of religious intermos and them Malia agreed to write the spript. The action takes place in a stage door alloy where Sinutes, after having appeared on the stage comes out for a make and is confronted by a frightened youngster who has run into the alley to encape his top enters. As the gang comes after the youngster, instructure takes charge out talks consibly to these boys, combining the pisture by singley Farl Robinson's "The Fours I live In", from which the abort subjects to been named.

Farl chiness on the occasion of an armiversary machine as intrinsical limit of the American Touth for Democracy, excessor organization to the Young Communist League, Lent his name to the group as a sponsor for use in publicating the rally.

# (November 14, 1946 through February 14, 1947)

risid division, compiled a list of motion bictures made by the Bollywood motion picture immetry between October 1, 1945, and Howenber 1, 1946, in which there is a possibility of propaganda of a subversive nature.

Indicated that he cannot definitely state there is Communist propaganda in all the pictures listed below but he has endeavored to list those pictures which have been produced, directed and written by persons whose connections with the Communist movement have been established by reliable and dependable records. In all the pictures listed below is as stated that the persons mentioned as writers, producers and directors of these pictures have been shown to have been connected in the past or at the present time with the Communist Party or it. Front or anizations in the Hollywood area, and for their positions to inject propaganda sequences or suggestions into the pictures.

The list confidential informant mas prepared is as follows:

1. The Crimson Canary, " Drama, Universal Release

Henry Blankfort, Associate Producer writer of Screenplay

No other persons connected with this picture have known connections with the Hollywood Communist movement.

2. "Confidential Agent," Melodrama, Warner Brothers Release

Robert Buckner, Associate Producer herman Shumlin, Director hobert Buckner, Screenplay James Kong Howe, Cameraman Frank Waxman, Musical Director

Lauren Becall, member of cast Lauren Becall, member of cast Latina Faxinou, member of cast George Coulouris, member of cast

3. "Gornered," Melodrama, RKO Release

Adrian Scott, Producer Edward Dmytryk, Director

John Sexter, Story and Adeptation

Morris Carnovsky, member of cast-Lather Adler, member of castalles Sient, member of dast

"Scarlet Street," Diam, Universal Release

Prits lang, Director
Dudley Michols, Screenplay

Mdmard G. Robinson, member of cast Joan Bennett, member of cast Vladimir Sokoloff, member of cast

5. Madilene Town, western,

Herbert Biberman, Director Halold Shumate, Screenplay

Lloyd Bridges, member of cast

6. "Tomorrow is Forever, " Drama, RKC Release, Insernational Production

Irving Pichel, Birector Lenore Coffee, Screenplay Wax Steiner, Music

Grson Welles, (Star), member of cast

7. "Three Strangers," Kelodrama, Farmer mrothers Release

Jean N gulesco, Lirector Familia Howard Koch and John Huston, Screenplay Adolph Deutsch, Music

Sydney Greenstret (Star), member of cast Feter Lorre, member of cast

8. "Liary of a Chambermaid," Drama, United Artists Release

Sean Renoir, Production and Director
Burgess Euredith, Producer and Screenplay

Paulette coddard, member of cast Burgess Meredith, member of cast Francis Lewerer, member of cast 9. "Leadline at Lawn, " Melodrama, RKO Release

Sig Rogell, Producer (Executive) Adrian Scott, Associate Producer Harold Clurman, Director Clifford Odets, Screenplay Hans Eisler, Music

Susan Hayward, member of cast Paul Lukas, member of cast Osa Massen, member of cast Roman Bonnen, member of cast

10. "Strange Love of Martha Ivers," Drama, Paramount Release

Lewis Wilestone, Lirector Robert Rossen, Screenplay Hans Drier, Art Director (Lreier) Wiklos Rozsa, Music

Roman Bonnen, member of cast

11. "Her Kind of Wan, " Melodrama, Larner Brothers Release

Gordon Kahn and Leopold Atlas, Screenplay Arthur Schwartz, Songs Jean Rencir, Lyrics

Dane Clark, member of cast Fay Emmerson, member of cast George Tobias, member of cast

12. "The Searching Wind," Drama, Faramount Release

William Dieterle, Director Lilliam Hellman, Screenplay hans Dreier, Music

Sylvia Sydney, member of cast Dudley Digges, member of cast

13. "G.S.S.," Paramount Release

Irving Pichel, Director
- Hans Dreler, Music
OSS Technical Consultants:
Contender John M. Shaneen, USAR
Lieutenant Raphael Beugnon, AUS

14. "The Stranger, " welourams, International Production, EKO Release

Sam Spiegel, Producer Urson Welles, Lirector Anthony Veilier, Screenplay Victor Trivas, Story

Edward G. Robinson, member of cast Crson Welles, member of cast Phillip Merivales, member of cast Konstantin Shayne, member of cast

15. "Two Smart People," Comedy, MGM Release

Jules Dassin, Director George Bassman, Music

Lucille Bail, member of cast 'John Hodiak, member of Cast Vladimir Scholoff, member of cast Clarence Muse, member of cast

16. "Till the End of Time," Drama, RKO Release

Dore Schary, Producer Likerd Lmytryk, Director Allen Rivkin, Screenplay Niven Busch, Story

Euth Nelson, member of cast Selena Loyle, member of cast

17. "A Boy, a Girl and a Dog," Comedy-Drama, Film Classics Release

Herbert Kline, Director Maurice Clark and Irving Fineman, Screenplay Leopold Atlas, Story Herbert Kline, Adaptation

Lionel Stander, member of cast

ld. "Cloak and lagger," Melodrama, marner Brothers Helease

Wilton Sperling, Producer
Fritz Lang, Director
Albert Maltz & Ring Lardner, Jr., Screenplay
Boris Ingster & John Larkin, Original Story
Max Steiner, Music

Vladimir Sokoloff, member of cast

#### *FREEDOM ROAD* FILMS

This is a new organization incorporated in the State of New York production of independent pictures in Hollywood. The first picture to be made is stated to be "freedom Road." This picture will be adapted from a book of the same name written by Howard Fast who has a long record of Communist activity. He is an associate editor of "New Masses," special writer for the "Daily Worker" and "Peoples Teily World" and many other Communist publications.

The picture "Freedom Road" will undoubtedly carry the Communist Party line. Others composing this group, incorporators of the company, are:

Paul Robeson, actor Leo Hurwitz Laldo Salt, writer Joe Gould

Paul Robeson is to be the star of the picture. The finances for the venture nave been raised by Mrs. Leo Spitz, wife of Leo Spitz, one of the major producers in Hollywood. Mrs. Spitz supports Communist front groups.

# "KANIN PROTUCTIONS"

According to confidential informant the foregoing is the name of a newly lorded organization to produce motion pictures in the independent field. No announcement of program has been made but the following persons with Communist records compose the organization:

Garson Kanin Ruth Gordon (wife of Garson Kanin) Donald Ogden Stewart - writer Michael Kalin - writer

Arrangements have been made to release any production through Universal-International Pictures affiliated with the J. Arthur Rank interests outside the United States.

#### NEGRO PICTURES

David Hanna in the Los Angeles Isily News for August 22, 1945, stated in part that from New York comes an announcement of the formation of a new firm,

Harold Pictures, which is expected to have an important infldence on the production and distribution of all Negro pictures.

Hanna stated in substance that a company headed by Jack Goluberg, an old hand in the Negro field, will turn out twelve pictures a year at the rate of one per month. The first is to be "Boy! What a Girl!", which will be distributed by Arthur Leonard. Some \$50,000 will be spent on the film.

# V. SOVIET ACTIVITY IN HOLLIWOOD

The chief Soviet activity in Hollywood at the present time centers around the representative of Artkino, the Soviet film concern. The Soviet film industry maintains an official representative in Hollywood in the person of Mikhail Kalatozov.

#### Mikhail kalatozov

This man arrived in Hollywood in August, 1943. According to press items his duties were to be comparable to that of an Ambassador in diplomatic circles with the additional function of advising on the purchase of American films. Among his announced aims were to "strengthen the artistic and commercial ties between the cinema people of the United States and those of the Soviet Union." Kalatozov has been in contact with known Communist elements in Hollywood and shortly after his arrival a reception for him was sponsored by the National Council of American Soviet Priendship, a Communist controlled group. Charlie Chaplin, Hollywood actor, acted as master of ceremonies at the reception and introduced Kalatozov. Kalatozov's duties are said to operate in conjunction with the Soviet Committee, the special representative of which is Leonid A. Antonov, whose headquarters are in New York City.

## Leonid A. Antonov

Antonov is one of the largest film producers in Russia and reportedly was sent to the United States to act as liaison agent to get Russian pictures released in this country. He is also charged with the duty of reading scripts of films produced in the United States to see that they are favorable to Russia, and it is said that whenever any Russian film is desired for stock shots, the picture must necessarily not be enti-Communist. It is said that it is not necessary for the picture to be Communist to obtain the Russian films, but that the picture must be at least neutral on the subject of Communism. The local representative for Antonov in Hollywood is Ben Coldstein, with whom all arrangements must be made for the purchase or use of Russian films. Goldstein is American born and works at Technicolor Laboratory in Hollywood.

#### Soviet Films

Several films depicting Bussian activities have been made in Hollywood through the assistance of Artkino. Among these are: "Russia," which will soon be released through Metro Coldwyn-Mayer Studios. Jay Leyda, Communist Party member, was technical director for this picture and stock shots taken in Russia are utilized as background and were purchased from

Artkino. V. V. Pastoev, Soviet Vice Consul at Los Angeles oppeared on the MCM lot at least three times to observe the shooting of this picture.

Busian People" is being made by 20th Century Fox. The producers are Boris Morros and his business associate Sam Spiegle, alias S. P. Eagle. This film also uses stock shots of Russian backgrounds purchased through contact with Artkino. It is based on a play by the Soviet writer Siminov and was adapted to the screen by Clifford Odets, Communist Party member.

## Boris Morros

Morros, who is associated with the film, "The Russian People," is a naturalized Russian who at the present time is a musical director in the Hollywood motion picture colony. Morros has been contacted by Vasilli Zubilin, reportedly the head of the NAVD for the Western Hemisphere and was given a brief case containing unknown documents by Zubilin. According to an unidentified informant, Morros acts as an agent of Zubilin in transferring information to German espionage agents. Morros is a close contact of members of the Soviet Consulate staff in Los Angeles, California.

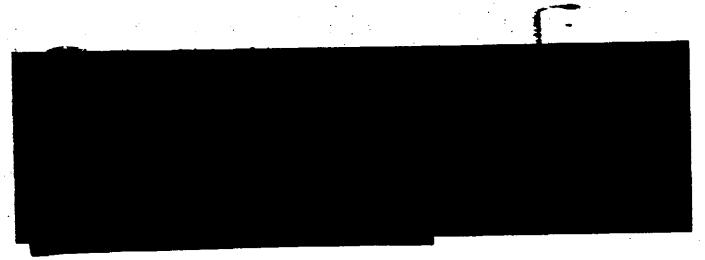
Although Morros has been and still is the subject of vigorous investigative attention in connection with the Comrap case, no additional information identifying him as an active Soviet agent has been developed as of the present time.

# Awards to Persons Prominent in the Motion Picture Industry

The Los Angeles Herald for June 9, 1944 stated that Charles Chaplin and John Ford have been accoladed in the past by the Soviet Film Committee. It further stated that Louis Milestone will be honored by the Soviet Union Film Committee in July, 1944 when four of his pictures will be shown at the Cinema Theater Building in Moscow. The subjects selected as being most expressive of Milestone's technique are reported to bo: "The Front Page," "Of Mice and Hen," "The Purple Heart," and "North Star."

# Selection of American Films by Kalatozov

Among the films which have been purchased by Mikhail Kalatozov, a Soviet notion picture representative on the West Coast, and showing in Russia as representative of United States films are "The Little Foxes" and "The Earl of Chicago." The first of these pictures depicts a degenerate Southern family and the latter is the story of a Chicago gangster in England. Informants have reported that it is particularly unusual that Kalatozov should have selected "The Earl of Chicago" since this picture was never particularly successful in the United States and is several years old. It has been suggested that it may be part of Kalatozov's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people.



## Russian-American Club

In August, 1944, this club reportedly was created in the Hollywood district with the announced purpose of raising money for the people of the Soviet Union through the Emssian-American Society for Medical Aid to Russia. The Russian Vice Consul, V. V. Pastoev, attended the opening session as one of the principal speakers. Included among those active in the affairs of the club are Leonia Kinsky, an associate of the Russian Consul, and Michael Walden who is also reported to be connected with the Russian Consul. Included among known Communist Party members active in this club are Frank Tuttle and his wife Tatiana Tuttle, Michael Walden, and Dr. Murray Abowitz. Olivia DeHavilland, Louis Milestone and George M. Day are also active in the organization.

#### Mikhail Kalatozov

Ralatorov and his associates reportedly have continued to contact known Communist elements in Hollywood and to have visited nearly all the rajor studios, allegedly to seek desirable films for purchase by the Soviet Covernment. It is reported that he has presented to the State Department a proposal whereby the Soviet Union will confer decorations on the following prominent personages: Jack Warner, Sam Goldwyn, Edward G. Robinson, Walter Huston, Oscar Homolka, Victor Francen, Jay Leyda, Mannart Kippert, and Joris Ivens. These awards reportedly are being made to the listed individuals for their participation in the films "Mission to Moscow" and "North Star."

It is reported that Kalatosov has had numerous meetings with Gregori Kheifets, principal suspect in the COMRAP investigation, when the latter has been in Los Angeles.

# Exchange of Films with Soviet Representatives

that plans are being formulated for cultural exchange of motion pictures between the United States and the Soviet Union and Britain and the Soviet Union. It was reported that the USSR Film Committee has approved certain plans and recommended them for acceptance of United States Ambassador Harriman and the British Ambassador at Moscow. The original plan was to have one theatre in Moscow to show only American and British films, but this did not materialize as no suitable theatre was available. The present proposal is that two American and two British films each month be presented for closed showings to cinema clubs, actors, composers, writers, and scientific organizations, and the showing would be for one day only in screening rooms accommodating between 300 and 500 persons. The Russians reportedly would expect sindlar arrangements to be made in the United States and Britain for the showing of their films. It is reported the State Department and CWI will recommend acceptance of the plan by the Hollywood industry.

# "RKO Soyuzintorkino Deal"

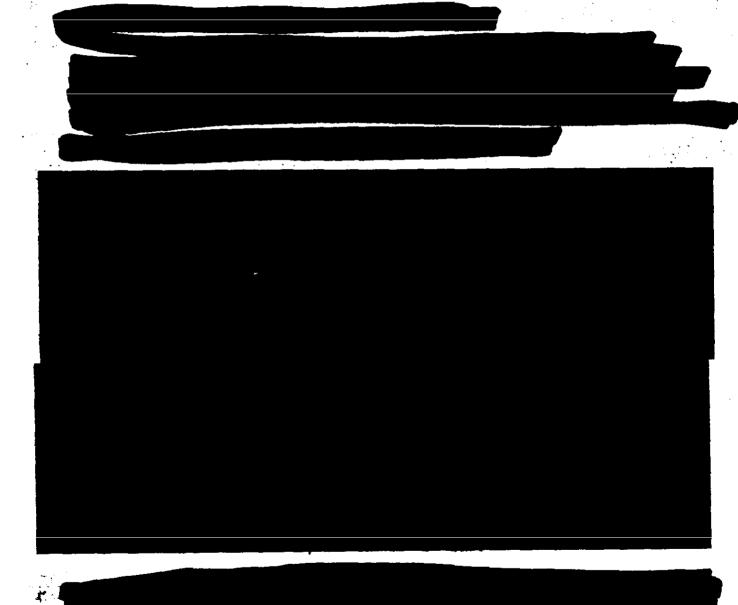
The October 9, 1944, issue of "News Week" (page 24), carried the following item:

"In Hollywood's current scramble for the post-war foreign film market, RKO has out-sprinted the other studios by signing a two year centract with Soyuzintorkino (Soviet Movie Trust). Under the deal, RKO will distribute, in the United States and elsewhere as agreed upon by the trust, a yearly minimum of filve Soviet films purchased at \$50,000. In return for every Russian picture the U. S. studio handles, Soyuzintorkino will purchase an RKO movie at the same price for distribution with the U.S.S.R. To facilitate these business deals, a new corporation soon will be set up with RKO and the Russian film trust, each holding a 50% interest. The Soviet Union's determination to cut its own slice of the world film market is seen in the trust's refusal to name RKO as sole global distributor of Russian films."

The following reply was received from the Department in May, 1945.

"The story concerning a contract between these organizations, which appeared in News Week, appears to have been premature. Tentative proposals along the general lines reported in this news story were made by RKO, and were sent, in the form of a draft contract, to the Soviet Union for ratification. Mr. Knapp, of the Foreign Agents Registration Section, has been informed by Mr. Charles Recht, attorney for Soviet organizations in this country, and by Mr. John Whitaker, of RKO, that the Soviet film industry

authorities have not accepted the PKO proposals, or made any sounterservosile. Both sources imply that, although the Soviet authorities have definitely terminated negotiations, they did not expect them to lead to an agreement along the lines first discussed and thereafter embodied in the draft agreement, a copy of which is contained in division of Records file 147-1470. If any further information is received by this Division, it will be transmitted to the Eureau.



ODD:bm

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fivilet Propagence in the Motion Ficture Industry

Information is being compiled by the Las involes ifflactories are whether through propagants agents or otherwise, the Soviet Union if thereing to place Execten propagants is doctored by films made by Government, marked for achimition to the Iracl Perons, so thether through influencing local writure; technicise, directors and producers Soviet propagants is being incorporated in films made for general release to the publics.

In this connection the inquiry has disclosed that assert official coviet researchatives have acquired contacts in Hollywood, which might could not to influence merican produced notice places along for the lines.

Mikhail Constantin Kaletonov was the first representative of the fortist Covernment assigned to the motion picture industry in the logaled. He arrived in Los ingeles in Asgust, 1743, and departed for Aussia on Erracher lly 1944. The duties of Kaletonov, a proximent Kussian metion picture producer and director, during his stay in the United States were to economics guitaral relations ships between this country and the Coviet Union, and to act as an advisor for the forist Cinema Consistence on the purchase of exercises filled for distribution in the Sanita Hospital Los and with Cregari Khaifsts, the Soviet Vice Consul in San Proncisco and a growingst subject in the Gorage Gasse.

redainmently errors persons of left wing tonderclass. He was given a rocertion by the Mational Council of American-Coviet Priesdahip spansared by such particulates as Passan Covain, Council of American-Coviet Priesdahip spansared by such particulates as Passan Covain, Council Octor, John Carfield, Millian Ballans, James Hoss Rose, Lavis Milestone, Paul Deboson, Franchot Torm, Frank Tuttle and Crans Halland These Inividuals were typical of Kalatosov's scintacts in Hallands.

The Estate of a spirities were fall to the Laborary de sale of anti-plant by redered blant appealing to notice platter brack journals, a local horsespapers and actional augustume, anti-commands golvenings attended to compare the process of facts and "Tips" appealing described big to Passe malphable, appearance that the fact of the fact that is prote to include with systemical and action plantidity, aborted by the fact that is spote to include the fact that is spote to

Jaken ever by the Deviet Vice Court in Ice Angeles which he departed het no excessor was expeliated. Investigation of the Moviet Fice Count since that time reflects that the Consulate has been relatively inactive in the notion picture intustry. The present vice Consul, Encore F. Tomostany, has for contacts in the Hollywood sevie solony. Contacts mintained by the Vice Consulate with the Hotion Plature arts and Science Academy, the organizations a closest to the members of the Commulate as fay as notion picture interests are consumed, are largely contined to impossion regarding pictures interests hade or released. Business conducted by the Sussian Government in the notion picture interest interest interest in the notion picture interest in the notion picture industry including purchases of American files for release in Massington, in the notion are bandled by the Soviet Government Provincing Communication in Massington, in the

The Next Coast representative for Arthine Pictures, Irse, the U. Se Soviet Film Leady, is Denjemin Parmird Coldetein who remides in Los Archem Coldetein handles the assignment, booking and showing of Lealer pictures, inc. as a filey reviewer. Coldetein reportedly is a member of the Communist Party and is said to have been expelled from the members of Botion Picture arts and electes several years ago for agitation against America's participation in the party. He has been in frequent and along contact with the Soviet Vice Consulate in Los Americas over a long period of time.

In May, 1966, Gregory L. Ireky, formerly of interg frailing Corporation, together with Leonid Kommtow, a file enversues, and orie Toleropossov, a file technicism, arrived in the United States from the Soviet Sovernment, to a remission to study selectific techniques on behalf of the Soviet Sovernment, to arrange for the purchase of cinematographic equipment and to regotiate for technical courses, it was assistance in the motion picture field. From confidential courses, it was beened when that Ireky was charged by the Soviet Sovernment with the organization of public opinion in Bollymod, and the finding of technical assistance.

For the establishment is inseed of file studies destroyed in the war.

Ireky carried letters from a landing Ensaion metion picture director to Balter Renger and Charles Chaplin. Ireky and his friends were entertained at parties by Selemon Landing, on employee of 20th Contany Fox and a close friend of Kalatosov, and by William Dieterle, a left wing motion picture director, at whose party Oregori Kheifets, Soviet Vice Consul at San Francisco was also present. Irsky was a frequent contact of Benjamin Goldstein, identified above. It has been reported that Irsky at a function held at the Russian Consulate in Los Angeles in September, 1941, broached the plan of obtaining prints of Russian films, such as had just been presented on the program of the Consulate function that evening, for distribution free of charge to American schools and colleges.

# Visit of Konstantin Simonov to the United States

On May 23, 1946, from a technical surveillance maintained on John Howard Lawson, it was learned that he telephonically communicated with Bert Bargeman, a Communist employed as a secretary by the Hollywood Writers Mobilisation. During the course of this discussion, Lawson stated that he had written most of Konstantin Simonov's speeches that he had delivered in Los Angeles. As you will recall, Konstantin Simonov is a noted Russian writer who visited Los Angeles in May of this year. Bargeman told Lawson that she felt that Simonov's possibilities had not been fully exploited and that many of Simonov's speeches had "watered down" to a mere "drivel of "Russian and the United States should be friends." Bargeman felt that this was a "milk toast" attitude and that it should be stopped. Also, that the Communists start fighting Fascism which she claimed flourished most successfully in the United States. To this Lawson agreed but cautioned that it would be necessary to start off very gradually in changing the peoples' beliefs and that he felt the "best bet is by Communizing the writers and producers" in Hollywood and eventually controlling every picture and fiction story produced in Hollywood. He also stated that perhaps one day every news article in the United States might also be controlled.

The Los Angeles Herald for May 28, 1946, under the heading "Probe Buss Ship Parties as Chaplin and Garfield Fated," stated in part that Actor John Garfield and wife, Charlie Chaplin and wife, Lewis Milestone, Russian born film director, and Kr. and Krs. C. Pumantze were entertained aboard a Bussian ship anchored in the Los Angeles harbor. This article further stated State Senator Tenney, chairman of the Un-American Activities Committee, announced that he was sending two investigators to get the facts to report to the committee at its next meeting. It is reported that the guests were on board this ship at the invitation of Simonov.

The Los Angeles Herald for May 31, 1946, under the heading, "Russ Writer Lists Chaplin, Bette Davis as Soviet Friends," stated in part that Konstantin Simonov, Russian journalist, reported from New York that Bette Davis, Charlie Chaplin and Hollywood writers speak, "in deep contempt of the alanderous campaign raised by the reactionary press — particularly the Ecarst press — against the Soviet Union." Simonov described Kiss Davis as an actress

"whom our film goers know from the 'Little Foxes'", and said he was amazed to find Chaplin rehearsing five rolls for a forthcoming picture. "Simonov fasther stated he visited the "Actors Lab" in Hollywood where a great interest in the Soviet Union was displayed. At the Writers' Association Simonov said, "The American writers displayed a sincere and profound interest in Soviet culture." He also stated the friendly attitude of the progressive American intellectual workers is a guarantee for broad cultural relations between our two countries.

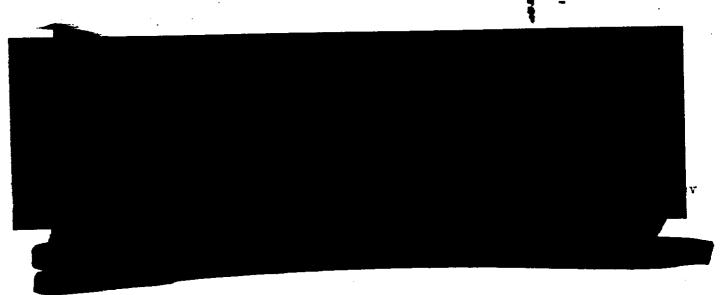
The article in the Los Angeles Herald for May 23, 1946, which referred to Mr. and Mrs. John Garfield, Mr. and Mrs. Charlie Chaplin, Mr. and Mrs. Pumantze and Lewis Milestone, Russian born film director, being the guests of Konstantin Simonov, Russian journalist, on a Russian ship anchored in the Los Angeles harbor, also contained information that State Senstor Tenney, Chairman of the Un-American Activities Committee, had sent two investigators to get the facts to report to the Committee at its next meeting concerning this gathering. Then he stated that he was interested in learning more about Milestone and his Russian connections and to question John Garfield. Tenney also stated that he intended to summon Chaplin, who is not a citizen, as well as Garfield and Milestone, along with a score of others. He also indicated that the Committee would like to know Milestone's and Garfield's names at birth. The article stated, "The elaborate banquet served to the guests — while millions are starving in Europe — provided an ironic touch to the celebration honoring the proletariat."

It was stated that the Soviet film viewed by the party aboard the Russian ship was "The Bear" in which the decadence of the Czaristu was pointed out by their predilection for champagne parties. Its climax is a scene in which hundreds of bottles of the sparkling wine are smashed. The article stated that Alexander P. Grochev, representative of the Soviet Purchasing Commission in the United States, arranged the banquet preceding the showing of the picture.

This article also reflected that John Carfield said, "we felt it was an honor to be invited aboard as a guest of Simonov because he is here on invitation of the State Department and because he is the author of the best seller 'Days and Nights.' We had been showing him around Hollywood and he felt he ought to return the entertainment and buy a drink in the Eussian manner."

Charlie Chaplin, another Hollywood guest at the party, repeatedly referred to the United States Customs men as the "American Gestapo."

SOVIET ACTIVITY IN HOLLYWOOD (July 23 through November 14, 1946)



In connection with the visit of Konstantin Simonov, the Russian writer, to this country, there appeared in the June issue of the Screen Writer, which is the official publication of the Screen Writers Cuild, an edited transcript of an informal discussion held under the auspices of the Hollywood Writers kobilization between Simonov and members of the Screen Writers Cuild. This forum was presided over by Screen Writer, Dalton Trumbo and was interpreted by Bernard Koten. This discussion was in question and answer form and the following were some of the more important questions, with answers, given by Simonov.

I want to know about such things as the Motion Picture Institute in the Soviet Union and similar institutions.

The Film Institute works under the Ministry of Cinematography, A: situated in Moscow, and it has the following sections: a school for directors, one for film actors, script writers, stage set designers and a section on the history of the film. Students are accepted into the Institute on the same basis as other institutes of higher learning, but for entrance into the actors' division, directors', script writers' and set designers' divisions there are additional tests of the applicants' creative abilities. The Institute itself gives a general education in the humanities. The specialized work in the acting, writing and directing fields is conducted through small groups and work shops, which are led by wellknown, important people in the field. The course is a five-year one, and on completion the students tale the regular state final examinations in addition to special examinations, The set designers, for instance, in their final year produce a film. If the sets are considered good, they pass their final test. For the actors this final test is playing an important featured role in a film. For the director this final test consists of either a short which he will direct by himself or working under another director as a creative assistant on a full-length film. For the soript writers it is a full-length feature script accepted for production. That describes in general the organisational work of the Institute. For instance, a film just finished, a full-length color film based on a Ural folk tale, had in its case a young girl who played the feature role, who was playing this role as her diploma project for the term; the sets were designed by a young set designer who was also offering this as his diploma project.

From a practical point of view, is it so that this writers' organisation mostly determines what subjects shall be filmed for the coming year? (Note: This organization is discussed in a previous answer by SIMONOV and was described as a writers' organization responsible for approximately 75% of the scripts written and used by studios in Russia.)

The Council at the head of the script writers' studio prepares the yearly plans which are presented to the council attached to the Ministry of Cinematography. About half the members of the council are attached to the Ministry of Cinematography. In addition, there are many other members of this latter council-about twenty-one members. They are the most important figures in their fields in the country. This council approves and widens the script writers! plan. In such cases as an argument over whether or not a soript which the writers' studio thinks is good and is not wanted by any of the film studios, or arguments over construction of the script, the final decision rests with the council attached to the Ministry of Cinematography. That only happens in very serious cases. The main work of the council attached to the Ministry, which meets weekly, is the discussion of films already produced or being produced. About minety percent of any of the script problems or questions are decided upon by the script writers' studio....

What about rights of the writer in other use of his material? Does he sell only the film rights? Can he sell the film again as a novel or short story?

(Note: In this connection, there is presently a strong move under way within the Screen Writers Guild to license rather than sell screen plays, and this move has been promoted by Communists within the Guild presumably in order that they may then exercise complete control over the script.) He sells only the right for screening.

condition in the contract that the author does not have the right to have it printed or published until the film has been screened or issued. That happens very rarely. Most of the studios are not much concerned whether or not the script is published.

- Q: How do writers get paid; by salary or percentage?
- At The script writer is paid for each film. He does it by contract. He gets from forty to eighty thousand rubles for a film.
- O: I am interested in the compensation of people employed by the studios—the actor, director, writer and cameraman; what is the comparative pay?
- A: The director gets a monthly salary. There are four categories of directors (Simonov then goes on to explain these categories.)

  There are two types of acting personnel. The first is the so-called, staff actors who get a regular salary. They are required to work a maximum number of days a year, let us say, perhaps ten shooting days a month. For all work beyond that they get overtime. But most of the important actors work in the theatre, too, the greatest number, and they work on contract....
- Q: These technicians, cameramen, etc.; who sets their salaries and what can they do about it if they consider their salaries unfair?
- A: They get a two-week testing out period. After this period they are told they will be hired at such and such a salary. If they agree, they stay on; if not, they go to another place. Eith the set designers, the artists, their qualifications and art ability decide their salaries and that is decided upon by the various art organizations.
- Q: What about trade unions as they exist in America which set working conditions and wage scales?
- A: The principle is the same. I will explain from the point of view as it is worked out in the theatre. In the theatre there is a well defined norm for the actors' salaries. In a given theatre, ten actors could be of the highest category, fifteen of the next, twenty of the next, forty of the lowest category. And on this basis theatres accept actors for any openings. And if all ten places in the highest category are filled, for instance, and some important actor of the highest category asks to be taken into the group, he will be told, 'We would like to have you, but there is no opening, only one in the next category.' The actor must decide this himself. If it is

to work there, he will come despite this. These categories are not static; they continually change; an actor can promote himself from one to another. In the case of any misunderstanding or quarrel, say, when an actor might consider that he should be promoted to a higher category but is not being promoted, he has two ways out. He might apply to the trade union for help. The trade union would have to appoint a qualified commission to examine the whole question. Into this commission would go representatives of the theatre, representatives of the whole director force of the theatres and representatives of the actors social organizations. This decision will be a compulsory one for the theatre because if the theatre does not follow the decision made by the trade union, the union takes the theatre to court.

But that is rarely necessary. The actor has another avenue of complaint. There is a union, a theatrical society which is purely an arts organization and not a trade union. At its head are the most important directors and actors. If the actor thinks he has been treated unjustly, he can apply to this organization of theatrical workers, asking them to comment upon his treatment. If the organization decides to defend the actor, its authority is so high that usually it will be listened to.

- Q: What is the procedure in the event of dissatisfaction with wages?

  For instance, take the actors in the lowest category; suppose they are dissatisfied with the rate. What appeal do they have?
- A: Take the theatre, for instance. At the head are two people —
  the Administrative Director and the Arts Director. In deciding
  any hotly-contested questions, the last word remains with the Arts
  Director, since in these positions, usually, there are the most
  important actors, etc., and if there is any argument, certainly
  the Administrative Director must accept the decision the Arts
  Director makes. So, if an actor in this lower category considers
  his salary too low, he will apply first of all to the Arts Director
  and if the Arts Director decides that his salary should be increased,
  and if it is possible to increase it, in that theatre, then it is
  raised. However, if they don't come to an agreement, the actor can
  then apply to the trade union and if the union agrees, the actor
  should get a higher salary, they then take the /rts Director to
  court. But those cases are rare because the life of the theatre
  depends on agreement.
  - I am still trying to tackle the problem of a group action.
    Suppose not one, but all of the stagehands became dissatisfied.
    What is their approach toward seaching a higher wage?

In cases where it would be generally conceded that a whole group is being underpaid this question would be raised in government circles and they would raise the salaries on government decision. To take a concrete example: the writers decided their fees for work in magazines and books were not high enough. They continued discussions on that for two years in the trade unions. The Union of Soviet Eriters, on its decision that the salaries were too low, together with the publishers, appealed to the government for raising of their salaries and fees. A commission was established by the government with representatives from these fields and the decision was to double the fees. You will excuse me if I say something that is quite primitive, but I must say it.

The whole state budget is organized in the interests of the entire population of the country. Therefore, we cannot always give people the salaries that their work might deserve, and we cannot always give people the salaries which would secure good life for them. This, of course, is regrettable, but it does not provoke any opposition among the people because no one is putting their money into hisppockets. At this given moment the government is not able to pay more. It is more important to build and restore at present. For this a tremendous amount of money is needed in capital. Therefore, in the interest of the government's needs, the people reconcile themselves to the conditions. The question of raising salaries is very often put, and if you tere to examine Soviet newspapers, you would notice often decrees calling for raising of salaries in tens of different categories, but the question is NEVER Extegorically put: 'Either you raise my salary or I won't work.'

- Q: Do you get many American films in the Soviet Union?
- A: There are the films that are received to acquaint the small circle of people in the arts with American films, and then the films that are received to be distributed throughout the country.
- O: Themis there that separation?
- A: The smaller circle of people decides which films ought to be bought and distributed. In recent times there were a greater number of American films on the screens in the Soviet Union. Unfortunately, now we have adopted the system of dubbing in voices. I don't like this system. I prefer sub-titles. This dubbing in holds up distribution for a long time; it usually takes six-to

eight months to dub in a film because the attitude toward dubbing is quite a serious one and great actors are hired to dub in the voices. They do a very good job but take a very long time at it. I think that the number of American films on our screens will be greatly increased; the whole tendency is to take on more and more of them.

- Q: What is the basis for a selection now?
- A: The question of the creative worth of a film, the question of business relations between ourselves and Hollywood. Often when it is felt that there is a great desire for comedies by the Soviet audiences, comedies are bought and put on the screen. Euch depends on our own production. It is important to intelligently establish a proportion between the type we are doing and the type we put on the screen from other countries.
- C: I am interested in the exchange of people in larger numbers than is now taking place and would like to know what hurdles have to be overcome.
- I am very happy this matter has come up. I have talked with several A: people already and I think it would be very desirable to have some sort of American-Russian Film Committee established, which would concern itself with these exchanges. I think such a committee should consist of people from all the fields—confront writers. actors, directors, producers -- so it could deal with all questions concerned with cultural and administrative problems and the creative arts. If such a committee were established I think that we would then be able to turn from these fruitless discussions of exchange to practical exchanges. We could concern ourselves with the exchanges of workers, with trips, with the exchange of information, sending over apprentices both here and there. It would make possible the organizing of Periodical film festivals and in addition aid in the more intelligent and more rapid exchange of good films between both countries. I am going to insist on such a committee when I get back to Moscow. #

Agent of our new largeles Office that no contact has been made by personnel of the Soviet Vice Consulate in Ios Angeles with Paramount Studios during the past six months. He stated that it was entirely possible that unofficial contacts had been made but that nothing had passed through his office which would indicate any attempt on the part of Soviet diplomatic officials to contact this studio.

This interview, which was conducted on August 13, 1946, also provided information that the Paramount Studios had recently discharged several writers who had Communist inclinations. Indicated that although Communists and Russians were an active minority in the motion picture industry, he did not believe that they would ever have any real influence in the industry until they learned how to make pictures properly and stop trying to convey a social message. He indicated that he did not think the average American theatre-goer was interested in this sort of picture.

also advised that he recently returned from a four months tour or curope which took him to Finland, Norway, England, Italy and occupied Germany. He advised that he visited the Russian zone while in Berlin and learned that the Russians were at that time producing twelve pictures, using the facilities of a German film organization and German actors. He stated that these films were all Communist propaganda and were being prepared for release to Central Europe. He indicated that there was no doubt in his mind that the Russians were extremely motion picture conscious. He recalled one incident when one American studio had several prints in a warehouse in the Russian controlled zone. Efforts to get these prints back have been negative and the Russians have claimed that they were destroyed by fire. However, he stated that affidavits are available to the effect that the Russians stole the prints and are using them in the production of their own pictures.

also stated in this interview that the Johnston office was aware of the Soviet and Communist attempts to infiltrate the motion picture industry and is taking measures to combat propaganda of this type.

MCM Studios, stated on August 15, when interviewed by a representative of this Eureau, that officials of the Soviet Union had been very inactive and that no contact had been made with his studio by the Soviet Mice Consulate in Ios Angeles since May 15, 1945.

Studios, advised that on August 8, 1946, a party of seven Russian engineers, including an interpreter, visited Universal International Studios. The interpreter's name, according to was Alexander Arkator, of 156 North Arden Foulevard, Universal City, Los Angeles, California.

The activities of this group of Russian engineers were followed by this Bureau in the case entitled "Igov Nikolaevich Euroviv. These individuals

were in this country with the approval of the State Department to inspect municipal facilities such as water plants, gas plants, bridges, railway and streetcar installations. Their tour included the major cities in this country, during which time they gathered information, photographs and blueprints.

They were also interested in production figures and new techniques developed. The visit of these individuals to the studios was the result of a request received from Mr. Albert Kriz, who is a Los Angeles architect, who made the request for the Los Angeles Chamber of Commerce.

of Columbia Pictures International Corporation of New York City, advised that Columbia Pictures had no contractual relations with the Soviet Government and that this corporation cannot sell pictures to the Soviet Government as it (the Soviet Government) will not pay for them and that Columbia Pictures has purchased no Russian pictures.

of Paramount International Pilms, Inc., also advised that Paramount had no contractual relations with the Soviet Covernment. He advised that in 1943 Paramount Studios had purchased "The City that Stopped Hitler" from the Russians for distribution in the United States. This film was a factual war picture concerning the siege of Stalingrad with narration by John Wexley. He stated that approximately one year ago Paramount Studios through Nicola Napoli, of Artkino Pictures, Incorporated, sent prints of the pictures "Hitler Gang" and "The Hostages" to Moscow for the approval of the Soviet Covernment. He explained that if the Soviet Covernment approved the pictures then a deal would be made for their purchase. However, he stated that he has tried unsuccessfully to obtain the return of said pictures from the Russians. He stated that since this time Mapoli has indicated an interest in the picture "The Searching Mind," which was written by Lillian Hellman, reported as a well-known follower of the Communist line, which depicts the story of diplomacy in Europe leading up to the second Morld War. However, advised Mapoli that in view of the fact that any dealings with Artkino and the Russians were far from profitable, he consequently refused to have any further dealings with him, citing the fruitless attempt to regain the prints "Hitler Cang" and "The Hostages" from the Russians.

an official of the Metro-Goldwyn-Mayer Pictures in New York Crty, also advised that his company had no contractual relations with the Soviet Government and that further it did not wish to deal with the Soviet Covernment, as the Soviet Government would offer to pay only about \$5,000 for a ricture, which is a very low figure, according to Mr. Spring. It was Mr. opinion that the Soviet Government wished to purchase pictures derogatory to the American way of life. For example, the film, Wohnny Eager, " which was

a gangster picture. He advised that his company would not permit the sale of such type pictures to the Soviets. Mr. Spring also advised that approximately two years ago, the Soviets attempted to make a deal with his company whereby they would purchase pictures from Metro-Goldwyn-Mayer for showing in Russian theatres if MGM would guarantee certain running time of their pictures, in American theatres. However, he advised this deal was not consummated. He stated that during World War II, the following pictures were sold by MGM to the Soviet Government: "Edison the Man" and "Song of Russia."

of Twentieth Century Fox Film Corporation, advised that his company had no contractual relations with the Soviet Government and that he could not remember that his company had sold any pictures to the Soviet Union within recent years. He advised that the Soviets wanted to purchase the film "Grapes of Krath" and were even willing to pay approximately \$150,000 for the picture. However, he stated that this offer was turned down as he believed the Russians wished to show this picture for propaganda purposes. He also stated that "Grapes of Wrath" was not the type of picture typical of our American way of life.

advised that his corporation had no contractual relations with the Soviet Government. He stated that the Soviets had purchased the picture "North Star" and the picture "Eambie," approximately a year and a half ago, "Bambie" being a Walt Disney production and the story of a little deer and other animals. "North Star" is an American picture described as being one of several specific propaganda films tending to show American sympathy to Russia. He also advised that 8 major motion picture companies had arranged to form a motion picture export association and assign their rights to sell pictures in certain foreign areas to this motion picture export association. This was done for the commercial protection of the major companies. These companies are as follows:

H'O PADIO PICTURES
WARNER EROTHUIS
PARAMOUNT
METRO-COLDWYN-MAYER
20th CENTURY FOX
UNIVERSAL
UNITED ARTISTS
COLUMBIA

He explained that under this arrangement if a picture made by one of the major studios was sold to Russia or certain other foreign countries, all the

major companies would obtain a percentage of the sale price. It was his opinion, as it was the opinion of other motion picture executives, that the Russians had been interested in purchasing American pictures not truly depicting our American way of life and pictures which would show our American way of life in a bad light. He stated this association, which was formed October 4, 1945, is known as the Motion Picture Export Association, Inc., of New York City.

of the Motion Picture Export Association, Inc., was interviewed and stated that his association was a Delaware corporation and had no contractual relations with the Soviet Union. He advised that his company distributed pictures of the aforesaid eight major companies in the following 13 foreign countries:

Japan
Kores
Holland
Austria
Bulgaria
Czechoslovakia
Hungary
Hetherlands (East Indies)
Polend
Rumania
USSR
Yugoslavia
Germany (probably American Zone)

He stated that the association was also formed to promote harmony in the distribution of these pictures among the various companies. He stated that so far American pictures are being distributed in Japan, Korea and Germany (American Zone). He stated that his association was sending representatives to all thirteen countries in an attempt to sell American pictures. He advised, however, that no dealings with the USSR have been consummated up to this time.

(November 14, 1946, through February 14, 1947)

## PUSSIAN FILES

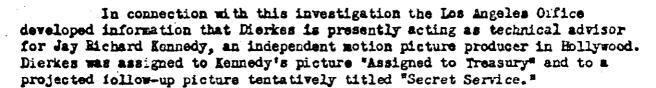
The Hollywood Reporter for October 28, 1945, under the heading "Reds Admit Their Pictures are Tops" stated in part as follows:

"Film critics 'can arrive at one conclusion only, that Soviet cinema art ranks first in importance and profoundness,' V. Polporatsky, Correspondent for Izvestia, wrote in a story on 'The cannes Film Festival,' released here last week by the USSR Embassy. Praising the French films and the 'great craftsmanship of Bisney's films,' the Russian writer held that the impressive record of awards to Soviet films was justified by their 'vitality, faith, in the future and the struggle for it.'"

The article stated that the American films tend toward standardization. One critic remarked that films are stamped in Hollywood just like automobile parts in Detroit. "Many of the films shown demonstrated the moral degradation of much of the world's cinema art. The majority of the non-Soviet films which were shown in Cannes were devoted to the decadence of the human mind. Drug addiction, dipsomania, and mysticism under the guise of psychology. Such was their essence." "A direct contrast is supplied by the Soviet films. Even the other contestants admitted the superiority of the Soviet films."

(February 14, 1947 to April 22, 1947)

### JOHN HERMAN DIERKES



Investigation of Kennedy reflects that he is a business associate of Sidney Buchman, an alleged Communist figure in the Los Anjeles area and a producer at Columbia Studios. Kennedy reportedly came to Los Angeles approximately one and one-half years ago from New York to confer with Sidney Buchman about a screen story which he subsequently sold to Buchman. This story was based on material taken by Kennedy from the confidential files of the Treasury Department and is being made into a picture by a joint production unit of Kennedy and Buchman. This picture is to star Dick Powell and is entitled "Assigned to Treasury."

The Los Angeles Office reports that from a source close to buchman it ascertained that Kennedy was a member of the Communist Party, although the New York Office was never able to identify him as a member of the Cultural Section. It is reported by the Los Angeles Office that Kennedy's importance in Party circles was evidenced by the fact that his leadership was being reviewed at the same time as was the leadership of John Howard Lawson, a top motion picture alleged Communist figure.

The Los Angeles Office also reported that there are various references in its files to liaison missions carried by Kennedy in contacts with Carl kinter, former Chairman of the Los Angeles County Communist Party in the past few years.

In the latter part of February, 1947, there appeared an article in the Los Angeles "Examiner" stating that the Roosevelt family had abandoned their former policy of refusing to allow a motion picture to be made on the life of the late President and had agreed to a film based on the life of F.D.R. which will be in the charge of writer producer Jay Richard Kennedy. The news item pointed out that James Roosevelt was to be technical advisor on the film and would assist Kennedy in selecting the material and snaring in the financial interests of the picture. James Roosevelt added in this article that Kennedy would soon meet with Mrs. Eleanor Roosevelt and stated that he had obtained her permission for Kennedy to write and produce the film.

A further article appeared in the Los Angelas papers carrying a date line of February 27, 1947, at New York, in which Mrs. Elegnof Roosevelt stated that while her mind was not changed on the subject of pictures of the late President, her son James took the position that since there was no way to stop such pictures, it was better for the family to cooperate and thus obtain as accurate a presentation as possible.

of Dierkes with this projected picture was not clear as of that date. They further reported that Dierkes was on a status of leave without pay with the Treasury Department until March 24, 1947, and that he had given no indication as yet as to what his future plans would be. The Los Angeles Office further reported in this connection that Dierkes has had an offer to return to the Treasury Lepartment for active assignment, that his position with Jay Richard Kennedy could be extended at his option and, further, that he received an offer of Maison Agent in follywood for the Jay Arthur Sank, Motion Picture Interests of Great Britain.

COMMUNIST INFILTRATION OF RKO STUDIOS

INTRODUCTION

Under the following designated sections there is incorporated herein the latest information available concerning the above entitled matter:

I. RKO Executive Organization

and Staff.

II. RKO Producers

III. RKO Directors

IV. RKO Writers

V. RKU Actors and Actresses

VI. RKO Feature Pictures Containing Communist Propaganda.

VII. RKO Contracts with Soyuzintorgkino (Soviet Movie Trust) for Sales of Films.

As will be noted, much of this memorandum is devoted to digests of information concerning the leanings of persons affiliated with RKC. Those descriptions are incorporated according to the categories in which they are employed at RKO Studios.

At the outset it may be stated that RKO ranks sixth in size and importance in the motion picture studio group in Hollywood. Since January 1, 1942, RKO has produced or released approximately ninety full length pictures, and in addition has produced and released many short subjects.

# 1. RKO Executive Organization and Staff.

RKO Radio Fictures has an executive office in New York City, which is responsible for the financing and management of the national and international aspects of the business. The studios are located in Hollywood, where the active production of the pictures takes place, and in addition, there is a motion picture exchange also located in Los Angeles where all pictures produced are marketed. This summary deals only with the production end of the business.

Parsonages

Charles W. Koerner. According to a reliable paid informant, Koerner, Executive vice Fresident in charge of production for RKO, must be aware of the Communist situation in this studio. The informant has advised that Koerner is a member of the Motion Picture Producers Association which has discussed the Communist situation in the notion picture industry on many occasions. recalled that Congressman Martin Dies discussed this situation with the Executive Board of the Association some time ago. has advised he does not believe that Koerner is sympathetic with the Communist movement, although he cannot be moved to has pointed out that the chief interest of take action against it. Koerner, as head of production at RKO, is to release motion pictures with box office appeal in order that RKO may be financially successful, and that he is not interested in fighting Communism.

C. Bakaleinikoff. This person is Musical Director for RMO, and according to the informant, Bakaleinikoff is Russian born and is affiliated with the Russian-American Club in Los Angeles, which was reportedly organized by Michael and Clara Walden, who are members of the Northwest Section of the Los Angeles County Communist Political Association. These described Bakaleinikoff as a "careful sympathizer," one who is not particularly active in political affairs, but who has provided music for meetings sponsored by such organizations as the Los Angeles Council of American-Seviet Friendship and the Russian-American Club, both Communist groups.

James Crow is the assistant to William Dozier, General Production Aids to Koerner. According to Crow was formerly President of the Los Angeles Newspaper Guild. He has advised that prior to the "Follywood Citizen-News" strike in 1938, Crow cooperated with the Communist fraction in the American Newspaper Guild, although during this strike Crow was critical of the Party program. States, however, that Crow still socializes with Communists, and that while Crow will follow the Communist program in some of its aspects he will not follow the Communist line completely.

T. Tolson SO
T. E. A. Tame
T. Clerk
T. Clerk
T. Olavin
T. Ladd
T. Nichols
T. Suben
T. Tracy
T. Arson
T. Tracy
T. Lamfor

William Dozier is the General Production Aide to Charles W. Koerner has advised that Dozier was formerly the head of the Story Department t Paramount Studio. In this capacity he hired such known Communists as Me, Bernard Gordon and Don Gordon. States that there has been an affair between Meta Reis and Dozier of many years standing. Meta Reis, by way of identification, is a member of Club A-3 of the Northwest Section of the Los Angeles County Communist Political Association. The stage and screen magazine "Variety" of July 21, 1944, advises that Dozier had been made. Aide to Koerner and that Dozier would act as General Production Supervisor for Koerner, supervising all story purchases as well as being in charge of writers and writers assignments in addition to producing a number of important pictures.: According to Dozier, though not known as a Communist Political Association member, has been active in Communist affairs during the past year and one-half. The informant has also advised that Bozier was active in the 1943 Writers' Congress sponsored by the Communist controlled Hollywood Writers Mobilization. At this Congress he was a member of the Advisory Committee, as well as a member of the Feature Film Fanel. which was chaired by Richard Collins, known member of the Communist Party. The informant has further reported that Dozier, while at Faramount Studios. elevated Adrian Scott, known Communist, from the rank of writer to the rank of Associate Producer. When Posier left Paramount and came to RKO Scott followed him and is now with RKO. has pointed out that in his capacity as Aide to Koerner, Dozier is the highest executive in the Hollywood RKO Studios, next to Koerner, and that in his capacity as a supervisor of the Writing and Story Departments, Dozier is in a position to pass on all Communist propaganda which might be injected into any film made by RKO. subject to revision only by Charles Koerner.

#### II. RKO Producers

i i chi

Prior to setting forth the various people in this category with Communist affiliations at a varying degree, the following observations are made concerning the general capacity of a producer as based upon information of general knowledge and that supplied by

The producer in a studio is the official responsible for and in charge of the actual production of a picture. In many cases producers are the heads of production companies or units which are almost independent of studio may agament, although the completed picture might bear the label of the mature of releasing it. This is true with respect to RKO.

Producers are principally interested in completing a picture for practit and might neither be aware nor interested in any disguised Communist injected into a given picture by the writers or directors, so long as the picture as a whole has box office appeal.

The producer is the final arbiter of what the picture is to contain when it is completed. Therefore he is in a position to cut out all Communist propagands when he recognizes it or when he cares to take this action. Similarly, if a producer desires to inject Communist propaganda into a picture, he being in charge can do so; then the only person who can override the producer is the executive head in charge of production.

As of November 1, 1944, RXO had fifteen producers, fourteen associate producers and one short subject producer. Following are listed those RAO producers who have Communist affiliations or connections indicated:

Niven Busch has been described by the second supported by Communists one who appears to be sympathetic with the Communist movement and one who is supported by Communists because of his writings. The informant knows of no organization of a Communist character to which Busch has belonged, nor does he recall any specific pictures for which Communists have expressed their likes. He described Busch as a "liberal" writer.

Harold Edgar Clurman is said to be a native-born citizen. He is a director-producer and writer for RKO Studios. His father and mother are said to have been born in Russia. States that Clurman claims to have directed twenty-five Broadway successes, including "Ben in White", "Awake and Sing", "Gentle People", "Golden Boy", and "Deadline at Dawn."

Further advised that Clurman is a personal friend and a sociate of Frunchot Tone, John Garfield and Clifford Odets, all of whom are said to be connected in the Communist movement. His wife is Stella Aller, an actress. While there is no definite record available to show Clurman is a member of the Communist Political Association. Thas advised that Clurman has been active in the following Communist Influenced or dominated groups:

Group Theater - a leader
Director of Earxist plays
International Union of Revolutionary
Kriters
Member of New Theater League
Joint Anti-Fascist Refugee Committee
active worker

Tolapr

E. 4. Ther
clear
clear
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Llavir
Lead
Nichols
F. Boen
Track
Corson
Henrion
Henrion
Lines
Quinn Tanz
Nease
Quinn Tanz

Russia, and at one time referred to the United States as the "middle class country" and "Paradise Lost", both of which were written by Clifford Odets. He signed "the Letter of 150", justifying the Moscow purges in 1937. He protested against the release of "Tennessee Johnson" picture. He is also a lecturer at the Hollywood Writers School run by the Hollywood Writers Mobilization.

Don Hartman is an Associate Producer, and according to was a member of the League of American Writers, and is presently active in the Hollywood Writers Mobilization, the successor to the League, both of which are Communist controlled. This informent has advised that has also been active in the Hollywood Democratic Committee which is also a Communist controlled group.

David Hempstead. According to Hempstead is a former screen director who has followed the line of the Communist fraction in the Screen Directors' Guild. It describes Hempstead as a sympathizer with the Communist movement and advises, however, that he has no evidence of actual membership on the part of Hempstead in the Communist Political Association. The informant could not advise of any organization under Communist control in which Hempstead has been active.

Nunnally Johnson. According to Johnson was active in the Contemporary Theater during the years 1936 and 1937, which the informant has stated was organized and controlled by the Communist Party. He believes also that Johnson was active in the New Theater League also under the domination of Communists. Termed Johnson as one who, by his activities, has shown sympathy for the Communist movement, but described Johnson as having a "spotty" record, i.e., active only occasionally.

former instructor at the League of American Writers' School for Writers in Hollywood, and is presently teaching at the People's Educational Center, Hollywood Extension, which is the successor to the School sponsored by the League of American Writers. Both groups have been described as being under Communist control. The informant does not know whether Menzies has been member of the Communist Political Association.

Dudley Nichols is said by the to have been born in Ohio and educated at Oxford University, England. The reported that Nichols are to Hollywood in 1933, and soon became a member of the John Reed Club, the writers club, and that in 1934 he was associated with John Howard Lawson, John Wexley, Robert Tasker and others, in organizing the Hollywood Motion Picture Writers Union, which is now known as the Screen Actors Guild. In 1936 the Communist gained complete control of this Guild. In addition, Wichols was very active in the following alleged Communist and Communist front organizations:

Screen Writers Guild League of American Writers Hollywood Writers School - teacher American Peace Mobilization North American Aviation, Inc. Eildcat Strike - June 1941 - supporter. A chief speaker at Writers! Congress at UCLA, October, 1943. Active in American League for Peace and Democracy, 1938-1939. Sponsor of and active in Hollywood Anti-Nazi League. (Elected member of this group after culmination of "Stalin-Hitler Pact"). Supporter of "The Yanks are Not Coming" program. Contemporary Theater. New Theater League International Union of Revolutionary Theaters - Moscow, 1932. Signed protests against investigation of Moscow trials requested by John Devey in 1937. Supported Loyalist cause in Spain in Member of reception committee for Andre Malraux - French Communist at time of visit in Hollywood, August 16, 1937. Member of Sleepy Lagoon Defense Committee Sponsor of Los Angeles Council of American Soviet Friendship. Member of Citizens Committee for Harry Bridges. Member of Screen Writers Guild Hember of Hollywood Writers' Mobilization

Adrian Scott was formerly a writer at Paramount Studies and was been to the rank of producer at Paramount by William Dozier, described hereinbefore. Scott was subsequently made producer at RKO. According to available records pertaining to the membership list of the Northwest Section of the los Angeles County Communist Party of 1944, Scott was a member of Club A-1. These same records reflect Scott is presently a member of Club A-1, Northwest Section of the Los Angeles County Communist Political Association holding 1944 Communist Political Association Pook Number 46832. Pearl Kamm, the secretary of Scott, according to the same records, has acted as group membership director, as well as labor chairmen in two clubs of the Forthwest Section of the Communist Party, Los Angeles.

Orson Welles was born in the State of Miscondin in 1915. What been a director, actor and writer, and was formerly employed by REO at a director. Positive proof of his affiliation with the Communist Political Association is not available. However, the reported Felles has been affiliated over a period of time with the Torloving Organizations, either Communist controlled or influenced:

New Theater Alliance
League of American Writers
Attended 4th Writers' Congress University of California, Los
Angeles, October 1-4, 1943.
Kember of Bridges Defense Cosmittee
Nember of American Peace Hobblication
Member of Theater Arts Committee "The"
Sponsor of Rescue Ship Mission to Spain
Member of and active in Joint AntiFascist Refugee Cosmittee.
Sponsor of Los Angeles Council of
American Foviet Friendship.
Besher of Hollywood Democratic Committee.

#### III. RKO Directors

Prior to listing the various directors, the following observations are made as based upon information of general knowledge and that supplied by

The director of a motion picture is in charge of the actual making and filming of the picture. He is in turn directly responsible to the producer. He has complete charge of the set, the actors, cameranen and other employees on the lot. He is in a position to inject Communist lines in a motion picture, subject only to revision by the producer.

As of Movember I, 1944, there were eighteen directors on the payall at RKC Studios. Following is a list along with descriptive data of the have Communist affiliations:

Herbert Joneph Biberran is presently exployed by RM) as a director and writer. According to membership records available of the Northwest Section, Ios Angeles County, Communist Political Association, Biberran is presently attached to Club A-3. He was formerly organizer of Branch - B, Northwest Section of the Los Angeles County Communist Party in 1943. He was the former West Coast director of the American Peace Hobilization, renowned Communist front. According to Hiberman at one time was the leader of Communist activity in the notion picture industry, but since June, 1941, when the Communist line changed to advocating all-out aid for the war effort he has been superseded by John Howard Lawson, movie writer. He has always been active in such groups as American Council on Soviet Relations, League of American Writers, Hollywood Writers Mobilization and Hollywood Leaceratic Committee.

Frank Borsage. According to Borsage is mildly sympathetic to the Communist cause but the does not know any Communist organizations to which Borsage has belonged. The informant described Borsage as one "who goes along" with the Communist fraction in the Screen Directors League.

Danny Pare is a director of the dance and directs in all studies in Hollywood, according to information available. States that Pare was a number of the New Theater League and the Hollywood Theater Allience, and that he has been a teacher in the Actors Lob, described as a Communist controlled group to train actors and actresses. His last directing job, according to records available, was in "Meet the Poople", produced by PM.

Edward Dmytryk. According to available records of the Morthwest Section rembership of the Lor-Angeles County Communist Party, Dmytryk in June 1944, was a member of Club A-3 (Writers). He is an instructor at the Peoples' Educational Center, a Communist group. According to information received, Dmytryk admitted to Mrs. Lela Rogers, 800 associate producer, that he is a Communist.

Howard Estabrook is not a known Communist membership book holder.

The ver, according to the he is a member of the League of American Writers, school in Hollywood. He is presently an instructor of motion picture direction at the Poople's Educational Center, Hollywood Extension, which is the successor to the school sponsored by the League of American Writers. Estabrook has been affiliated with the Hollywood Writers' Mobilization, Communist successor group to the League of American Writers. He has recently been naked secretary of the Council of Hollywood Guilds and Unions which, according to was set up at the instigation of Communists to combat the Motion Picture Amiliance for the Preservation of American Ideals, and anti-Communist organization. Intebrook is a member of the Executive Council of the Hollywood Democratic Committee in which organization he has been active. This organization is indicated to be a Communist controlled group. He is also a California sponsor of American Youth for Democracy, successor to the Young Communist League.

Fritz Lang. According to Lang is a German refugee who came to the United States in 1936. He produced *Fury* and became a hero of the former Communist New Theater League as a result of this production. He has been currently active in the Free Germany Movement.

Lowis Milestons, according to thus born in Nasola and claims that he was naturalized in New York City. The informant states that discatone came to Hollywood in 1919 and that in 1936 he was active in the former Communist groups, the New Theater Laugue and Contemporary Theater. Milestons, according to served on the Committee to Monor Andre Valraux, French Communist who came to Hollywood in 1937 to collect funds for the Loyalist cause in Spain. He signed protests against the investigation of the Monorer triels requested by Professor John Dewoy in 1937. He is an active member of the Communist Mollywood Democratic Committee and he eponsored the reception for Mikhail Kalatozov, Mussian film director at the Monorabe Mile, Hollywood, on August 12, 1943.

Leonide Mogny. According to Mogny is a Russian refuges who mixes socially with Hollywood Communists. The informant knows of no Communist organization to which Mogny belongs, although he has stated that the Communists like Mogny.

Clifford Cdets, according to a satistive-born citizen. He has been a writer and is now characterized as a director and a producer. He recently produced "None But the Lonely Heart" for RED (described hereinsfter). The plays "Waiting for Lofty", and "Till the bay I Die" are attributed to

his authorship, having been written during the years 1934 and 1935. According these two plays are considered Communist propagania since they cloring the role of the Communist Party in underground work and in trade union work.

has advised that Odets has been active in the following Communist fronts and organizations and groups having Communist influence:

Member of the New Theater League - (Member of National Advisory Council of League in 1935 which was then affiliated with the International Union of Revolutionary Theaters with headquarters at Moscow.

Teacher in the New Theater Ichool in New York.

Member of the Theater Arts Committee (TAC) - (Also member of Mational Advisory Council for organisation).

One of the original organizers of the League of American Triters.

Chairman of the Relegation of Young Conquelists, who reportedly went to Cube in 1936 to protest arrost of workers. (He is said to have been arrested in Cube with other members of the group - wrote booklet "Rifle Rule in Cuba" in conjunction with Carl Stone Beals, which work has been described as pure Communist propaganda).

Sponsor of benefit in 1939 for Anti-Mazi Tritore and the Abraham Lincoln Brigade.

In attendance at Fourth Triters Congress, New York City, June, 1941. (Then elected member of Estional Executive Board of the League).

On reception committee Monoring Sikhail Kalaionov, Russian film director - (At Mocambs CaSc, August 21, 1943).

John G. Honeycombe, a former lormenist Party member, has stated that he was in attendance at Communist Party meetings with Clifford Odets.

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written by Dulley Richolz, who is described hereinbefore as baring mentioned Communist connections. "Our Matire Land" has been described as a profigurable picture deptoxing the middle-class as not being dependable in the defeat of Passian and that only With workers out to brusted. The April 30, 1940 insure of Jeeples World Stated Ratiols directed the France Macris Teople of France was done in conjunction with the Communist Party of France, and Marcel Cachin, who is said to have been one of the loaders of the Communist Party in France and editor of "Humanite". The loaders advised that Renoir moves in Communist groupe in Hollywood, although he is most careful about his activities, Insurance as he is not a citizen.

William A. Seiter. Advording to Seiter was active in 1943 in the Writers Congress held under the suspices of the Hollywood Writers! Hobilization. The Anformant has stated that Seiter Is a hercomer and appears to be developing in the Communist movement. However, he has no information that Seiter is actually a number of the Communist Follytical Association.

Jacques Tourneur. According to Tourneur is a French refugee

TO Writers

Prior to listing the various writers the following observations are set forth as based on information of general knowledge and that supplied by

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The is to be noted that he the motion picture industry in the loss of angeles area, the Communists are the strongest moleus of the writers group. Trom information svallable as developed in commontion with the case entitled. To communist Political as developed in commontion with the case entitled. To communist Political in the two writers clubs of the Communists bection of the Communist Political Association. According to the Communists between recognised the basic value of the writer in the production of the picture.

As of Movember 1, 1944, there were fifty-three writer; As sixteen of whom are contract writers, the remainder being hired only for individual pictures. Following is a list of those writers who have Communist records of affiliations as noted:

Toe Aking in 1942 acted as an official of the Passiens Book Panel for Allied Relief which group, according to information developed in the investigation of Communist activities, was organized by known formunists.

Benjamin Frank Barman was born October 12, 1910 at Toronto, Canada and admitted to citizenship in this country, November 13, 1942, at Los Angeles, California. He has been a free lance writer and, as of June 1944 he was exployed at RKD Studios. According to available numbership lists of the Communist Party in Los Angeles, Barman has been a number of Group 4-2, Branch A, (Friters Branch), Northwest Section, Los Angeles County Communist Party. His wife, Horsa Parenan, is a writer who has been employed at the los Angeles Examiner, and who has been a member of Branch A, Morthwest Section, Los Angeles County Communist Section, Los Angeles County Communist Party.

Austria. This stated she has signed many petitions sponsored by Communist controlled organizations, and has been a follower of the Communist program continuelly. The informant has no evidence that she is an actual member of the Communist Political Association.

Reviert Riberman. (Piborman was described previously-under PERO Directors*).

Allen Borsts. According to Communist Party membership lists available Borsts was recently a member of Club A-1, Northwest Section, Los Angeles County Communist Party, holding 19th Communist Party Book Number 18621. There is no record of his current activity in the Communist Political Association.

Harold Buchman. According to available Communist membership lists of the Northwest Section, Los Angeles Section, Communist Political Association, Euchman is literature director of Club A-1, Northwest Section, bolding 1944 Communist Political Association Book Number 46702. Euchman has been active in the Hollywood Briters' Mobilisation and in the Hollywood Demogratic Committee. He was a member of the Executive Board of the West Coast American Peece Mobilisation during its existence.

Val Eurton. According to available membership lists of the Los Angeles Commist Political Association, murton is a member of Club A-3, Northwest Section, holding 19th Communist Political Association membership card number 46803. He is active in the Hollywood Democratic Committee and the Hollywood Priters' Mobilization.

Edward Chodorov. According to available membership lists of the Communist Party, Northwest Section, Los Angeles, Chodorov was a member of Branch Y., (composed of people cut of the city), and was scheduled to be transferred to the New York Cultural Section of the Communist Party on April 28, 1944.

of American Walters. Curther informed that Chodorov signed the call to the Fourth Congress of American Writers in 1941.

Jay Dratler, according to was one of the editors of "Communique" published by the Hollywood Eriters' Mobilisation in 1942. The first of this publication followed the Communist Party line. According to Dratler has been active in the Hollywood Writers' Mobilisation, the Hollywood Democratic Committee, and the Screen Writers' Guild, all of which are controlled by Communists.

Howard Estabrock. (Described previously under Section "RKC Directors").

John Fante, according to the is an Italian by birth and is believed to be a naturalised citizen. He was a member of the League of American Triters and is close to Cracm Welles, collaborating with him in security writing.

Anne Froelich. According to available membership lists of the Morthwest Section, Communist Party, Los Angeles, she was a member of Club A-3, baving 19th Communist Party membership book #48673. Her 19th Communist Political Association membership book is not available, although she was recently observed in attendance at a Communist Political Association meeting (Club A-3) by Bureau Agents.

Oliver H. P. Carrett. According to Carrett is a former novelist. The Hollywood that Carrett is a member of the league of American Briters, the Hollywood Triters' Mobilization, and has been active in the Hollywood Council of Guilds and Unions which was formed to combat the Motion Picture Alliance for the Preservation of American Ideals, a group organized to combat Communist. Absording to the Preservation of American Ideals, a group organized to combat Communists.

Absording to the unit of American Ideals, a group organized to combat Communists. Absording to the unit of February and Carrett was one of the principal speakers at a meeting on June 28, 1944, of the Council of Hollywood Ouilds and Unions, at which time Carrett gave what the informant described as the most settled Communist speach of the evening before nine hundred people.

Sheridan Gitney. Adocrding to Gibnoy was formerly Fresident of the Soroan Briters' Guild and is currently active in the Hollywood Briters' Mobilization. He participated in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization. According to in 1943 Gibney hold a recuption at his home for Paul Pobeson and Max Torgan, both Negroes, at which the Communist element in Hollywood was well represented. Yergan and Robeson are well known for their Communist affiliations.

Frances Coodrich. According to she is very sympathetic with the Communist program. Her husband is Albert Backett, described hereinsfter.

Morton Grant. According to membership records available of the Los Angeles County Communist Party, Grant held 19th Communist Farty membership book #50542 and was a member of Club A-J. According to was a member of the League of American Writers and participated in the 1943 writers: Congress sponsored by the Hollywood Writers! Mobilization, in which group he is also active. His home has been a meeting place for Communists.

Albert Rackett. According to Rackett has long been active in the Communist movement in Hollywood and was a number of the Lengue of American Writers. He was elected to the Executive Board of the Scrown Writers' Ouild in October, 1944. The informant has advised that Hackett was never a leader in any other movements, nor does he have any proof that Hackett is actually a member of the Communist Political Association.

Don Hartman. (Previously described under Section *P.KO Producers*).

record as a sympathizer with the Communist movement. According to she has been officially connected with the National Headquarters of the Communist Farty, New York City. She is the author of Watch on the Rhiner and she wrote Worth Stars. Both have been made into pictures which are considered to have a strong propaganda content. The records of the Bureau reflect her to have connections with improvemble known and reported Communists, as well as Communist front groups.

Munnally Johnson, (Previously described under Section 4400 Freducers).

Aven Kundel. The informant has stated that Kandel as a "mild" Communist sympathizer. The informant has stated that Kandel rationalises a great deal and does not follow the Communist line completely.

Herbert Kline. According to Los Angeles County Communist Party records ande available in 1963, Kline was a member of the Memspaper Unit of the Los Angeles County Communist Party in 1938. On July 16, 1966, his car was observed at a "People's World" benefit party at the home of E. Y. Harburg, 191 Morth Bentley Avenue, West Los Angeles. The "People's Horld" is the

West Coast Communist news organ. According to Eline has been an instructor in the League of American Writers School for Writers, and the teaches at the People's Educational Center, successor to this School.

Harry Kurnits. According to Kurnits has been a member of the League of American Eriters and formerly taught at its Writers School in Hollywood. This informant advised Kurnits was active in the American Peace Mobilisation and is now active in the Hollywood Writers' Mobilisation, as well as the People's Educational Center, Hollywood Extension.

Richard Lundau. According to Landau is the husband of Leanne Zugamith, a writer at Bremhieth Century-Fox Studies. The advised that Landau's wife, according to reports he has received, has been a member of the Communist movement for years and a writer for "New Masses". She is further reported to the league of American Briters and the American Peace Mobilisation. The informant has no information on the specific activities of Landau.

S. F. Lauren. Devised that Lauren has been active in the Hollywood Writers' Mobilization and in the Hollywood Democratic Committee. The informant further advised that while he did not know whether Lauren was a member of the League of American Eriters, he did recall that Lauren was very closely associated with it.

Emmet Lavery was recently elected President of the Screen Briters' Guild end also Chairman of the Hollywood Writers' Mobilization. According to Lavory, hinself, is not a known Communist, although he is sympathetic with the movement and the Communists are using him as a front because he is not known as a Communist at the studio Lavery is comparatively new and in his opinion the Communists can use him successfully. Lavery was active in the 1943 Writers' Congress as sponsored by the Hollywood Writers' Mcbilization and has been active in the past year in the Council of Hollywood Guilds and Unions, which group it is recalled was established to fight the Motion Picture Alliance for the Preservation of American Ideals - an anti-Communist group. According to technical sources close to ichn Howard Lawson, who is regarded as the real Communist leader in Hollywood, when Lester Cole, former President of the Screen Writers! Guild, was nominated for reslection, Cole withdrew in order that lavery would have no opposition. According to the same sources the reason for this nove was that the Communists did not want to split the progressive vote and, accordingly, backed lavery in the election. It is to be noted that he had we mo opposition since he was the only one nominated for the plettion.

Ner

Arnold Manoff. According to available Communist Party membership records, Manoff was formerly Educational Director of Club A.B. Northwest Section, Los Angeles County Communist Party, holding membership book #10909.

This known to have been a delegate to the Los Angeles County Communist Party convention held October 31, 1943, at Los Angeles. According to the membership records referred to above, Manoff has also been connected with the following Communists groups: The Western Writers' Congress, League of American Triters, Screen Writers' Guild, and the People's Educational Center. He has also been a subscriber to the "People's World," the "Daily Worker" and has been a regular reader of "The Communist". According to the membership records available, his wife, Ruth Manoff, has been a functionary in the Northwest Section.

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Lewis Weltzer, according to 1943 Communist membership records, joined the Party in 1943 under the name of Lewis Callahan, holding 1943 membership book #36025.

Horace McCoy. According to McCoy has been a member of the League of American Writers; taught in this organization's school and has been active in the Hollywood Writers Mobilization. No evidence is available that McCoy is actually a Party member.

Josef Mischel, alias Peter Warner, is a writer for RKO Studios according to the most recent information. He was born in Austria and naturalized in Los Angeles, October 10, 1914. Available Los Angeles Communist Party membership lists indicate Mischel joined the Communist Party in Los Angeles in May, 1943, under the name Peter Warner, and was assigned to Branch 1, Northwest Section. He is said to have been a newspaper correspondent before coming to he translates American films for foreign consumption. He has been a member of the Hollywood Writers Mobilization, and States he has advocated an alliance on the part of that organization with the Society for Cultural Relations with Foreign Countries (VOKS) in the Soviet Union. He was a sponsor of the Writers Congress, University of California, Los Angeles, in 1943.

Leo Mittler. Mittler is an associate of reported German Communist sympathizers in Hollywood and has been a contributor to the Free German Movement. He was present at a reception given in honor of Mikhail Kalatozov, Soviet Film Representative in Hollywood, on August 22, 1943.

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Henry Myers, according to membership records available, was formerly membership block for 1943, #25065. He was a member of the Lague of American Writers and taught in their Hollywood school. Through a survaillance by Agents it is known he attended a meeting with Alexander Trachtenberg on February 7, 1943, at the League of American Writers School. Trachtenberg is a member of the Maticual Committee of the Communist Political Association and Literary Director. He was one of the three authors of the CIO stage show antitled "Marching with Johnny," which played in the Eastern part of the United States in 1943.

Dudley Bichols. (Previously described in Section "FRO Producers").

Arch Oboler, according to was formerly Western Regional Vice President of the Radio Writers' Guild and a an alternate on the Executive Council of the Radio Mirectors' Guild, Hollywood Chapter. He was a member of the League of American Writers and was active in the 1943 Writers' Congress, subsequently being a member of the Continuations Committee thereof. On April 15, 1944, as a result of a physical surveillance, it was learned that a car registered to Otoler was observed at the Hollywood Mobile Theater where John Howard Lawson was addressing new recruits of the Northwest Section of the then Communist Party. This was strictly an invitational meeting and a man was observed who may have been Otoler and who left Cooler's car.

Clifford Odets. (Previously described under Section "RKO Directors").

Don Quinn. (Described hereinbefore under Section #EKO Directors").

Stanley Roberts. A car registered to Stanley Roberts was observed as a result of a physical surveillance at a "People's Rorld" (Communical Mest Coast news organ) benefit party at the home of H. Y. Hartung on July 15, 1944. From technical sources close to John Howard Lawson, Hollywood Communist lender, it has been learned that Lawson stated that Roberts is the kind of person who will so along with "the others", but who is not important - undountedly meaning that Roberts will go along with the Communist cause when he has supporters.

David Robison. Robison is a reader and a writer at RKO. According to membership records available for early 1944, Robison was a member of Club B, Northwest Section, Los Angeles County Communist Party, and later was active Granch B, Communist Political Association, holding Communist Political Association card for 1944, #46889. His wife, Naomi Robison, is Northwest Section Financial Director, apparently handling all money in the Northwest Section. She is a member of Branch D (Radio Artists), Northwest Section.

Waldo Miller Salt is a free lance screen writer. According to membership records until recently he was organizer for Branch A (Writers) Horthwest Section, Los Angeles County Communist Party, holding 1944 Communist Party membership book #48986. He has been active in the League of American Writers, the Hollywood Democratic Committee, the Hollywood Triters' Mobilization, and the Council of Hollywood Guilds and Unions. He was formerly Los Angeles Treasurer of the National Federation for Constitutional Liberties, a Communist dominated group. On September 24, 1944, he was observed by Agents in attendance at a birthday party at the home of Carl Winter, President of the Los Angeles County Communist Political Association. His wife, Mary Salt, is a member of Branch F (Actors) Northwest Section, Los Angeles County Communist Farty, and is an instructor in the Actors' Laboratory, Communist actors' work shop.

Adrian Scott. (Previously described under Section "RKO Producers").

Allan Scott is the brother of Adrian Scott and, according to he has been a member of the League of American Tritors, and has been active in the Hollywood Mriters' Mobilization and the Hollywood Democratic Committee. Jane Mead, who formerly lived with Scott, has been a Communist functionary in the Northwest Section for some time. According to one of Scott's screen plays, entitled "So Proudly We Hail", was strictly in line with the Communist theme that the present war is a "people's war". Allan Scott is not known as a Communist Political Association member.

Rud Tilson Schulberg was born in New York City, and is presently an Ensign in the United States Newy and assigned to the Office of Strategic Services. He was previously a screen writer and is said to have alternated between Hollywood and Mexico City. According to Schulberg was a writer for the picture "Government Girl" produced by RKO under the direction of Dudley Nichols, described hereinbefore. Schulberg is reported to have been a Communist Party member by He has been active in such Communist groups in the Pollywood area as,

American League for Peace & Democracy Hollywood Anti-Masi League Hollywood League for Democratic Action Hollywood Peace Forum Motion Picture Democratic Committee American Peace Mobilization
Hollywood Theater Alliance
Contemporary Theater
United Spanish Aid Committee
Joint Anti-Fascist Refugee Committee
New Theater League
Motion Picture Artists Committee

Curt Siodmak. The has described this person as a refugee who is regarded favorably by Hollywood Communists and who fraternizes with them.

Harold J. (Hal) Smith. Available Communist membership records for 1944 reflect that Smith was former Membership Director of Club A-3, Morthwest section, and held 1944 Communist membership book #48677. His wife, Sylvia Smith, is known as a former functionary of the Northwest Section, Communist Party in Los Angeles.

a reliable informant, until recently a member of the Communist Political Association, advised Smith was a writer of a pageant to have been presented at a rally for William Z. Foster, National Chairman of the Association, which was under the suspices of the Los Angeles Communist Party Executive Committee in July, 1943.

Ray Spencer. According to available membership records for 1944 he was a member of Club B, Northwest Section, Ios Angeles County Communist Party, and now holds 1944 Communist Political Association card #46385.

Joe Swerling. According to Dwerling was an instructor in the League of American Writers School for Mriters in Hollywood, and was active in the Joint Anti-Fascist Refugee Committee, and attended open Communist Party meetings. The informant states that Swerling is currently active in the Hollywood Democratic Committee.

Frank Tarloff. According to available membership records, Erloff became a member of the Communist Party in 1943 and later held 1944 Communist Party membership book #48663.

Bess Taffel, according to membership records, is presently assigned to Club A-1, Northwest Section, Los Angeles County, Communist Political Association, and holds 1944 Communist Political Association card #46818. She was formerly a club functionary.

Barry Trivers. believes Trivers to be the brother of Paul
is comperatively new in Hollywood, and is not a member of any Communist
front, but is a sympathizer and one who fraternizes with Communists.

Dalton Trumbo was born in Montrose, Colorado, December 9, 1905. Re is said to have been the writer of "Tender Comrade", recently produced by RKO, and has also been employed as a screen writer by MGK Studios. Available communist Party membership lists in Los Angeles indicate he was a member of Branch A, Northwest Section, Communist Party, Los Angeles County, under the Party name Hal Conger. Trumbo is a member of the Screen Triters' Guild, the League of American Eriters, and was a contributor to the "Clipper", the publication of the Hollywood Writers Mobilization. He was a member and speaker at the meetings of the American Peace Mobilization, and the Mational otates Trumbo wrote a Federation for Constitutional Liberties. pamphlet in defense of Harry Bridges, and has written articles appearing in the Communist West Coast news organ, the "Peoples World." He has been one of the most active members in the Hollywood Democratic Committee and was extremely active in working against the Notion Picture Alliance for the Preservation of Democratic Ideals, an anti-Communist group formed recently to fight Communism in the motion picture industry.

Brenda Neisberg. as advised that Meisberg was formerly active in the now defunct Hollywood-Nazi League, and the Joint Anti-Fascist Refugee Committee. She is currently active in the Hollywood Democratic Committee. The informant has described her as a rank-and-file person who has never been a leader in any of the groups, but he has stated he does not know if she is an actual Communist Political Association member.

John Wexley. The Hovember 15, 1944, issue of "Variety" states that this person has just returned from military service and tas assigned by RKC to handle the screen play "Cornered" for Froducer illan Scott.

According to available 1944 Communist Farty membership records, Texley was a member of Branch A, Group 2, Northwest Section, holding 1944 Communist Party book #48640. These records reflect he was given special lower by the Party to go into the United States Army. According to dispatches in the "Teople's World", he made a trip to Europe and was in Russia, but returned around the first of November, 1944, at which time he was discharged from the United States Army.

### V. R.K.O. Actors and Actresses

R.K.O. has no contract "star players" although it employes what are known as "stock players", generally hired for a period of six months, and consequently, the players roster is continually changing.

The "star players", when used in an R.K.O. release, are signed only for the picture and are not under regular contract. Since January 1, 1942, approximately 160 different actors and actresses have had leading roles in R.K.O. feature pictures. As of November 1, 1944, R.K.O. had fifty-five stock players" on its roster. Listed below are those actors and actresses who, since January 1, 1942, have taken a leading part in pictures produced or released by R.K.O. and who have Communist connections as indicated. There are listed also those "stock players" with Communist connections who are presently on the R.K.O. roster.

Lucille Ball, motion picture actress. According to the same active part in and supported Communist-controlled fronts in the Hollywood area over a period of six or seven years. She was registered as a Communist voter in 1936. This also stated that in 1936, Lucille Ball was appointed as a member of the state-controlled committee of the then Communist Party of Los Angeles County. The official records of the Registrar of Voters reflects that she sponsored Communist candidates for office in 1936 (When a voter sponsors a candidate, the voter must state that he or she is a member of the party to which the candidate being sponsored belongs). According to Rene Valle, former Communist Party member and subsequent witness for the California State Legislative Investigative Committee, she, Rene Valle, attended over a period of time, Communist Party new members' classes at the home of Lucille Ball on North Ogden Drive. This informant also stated that since Lucille Ball has become prominent, she has not been taking an open stand in Communist activities.

Lloyd (Bud) Bridges. According to available Communist Political Association membership records, Bridges joined the then Communist Party in 1943, and was assigned to Branch K of the Northwest Section and not holds 1944 Communist Political Association Card No. 46950. Bridges is also active in the Jetors' Laboratory, Communist Actors' Nork Chop.

Jean Brooks. According to available Communist Party membership record, Jean Brooks held 1944 Communist Party membership book No. 48972. The is a subscriber to the Communist news organ on the West Coast, the "People's World."

Virginia Bruce. According to she became active in Communist effairs in 1938. She is a member of the Screen Actors Guild. According to she was a member of the Emergency Committee of the Communist, inti-Naur league to save that organization at the time many deserted in a member of the pact between Stalin and Ritler. She has also been a member of the American Peace Mobilization and the Motion Picture Artists! Committee for Spanish Aid. Proof of her membership in the Communist Folitical Association is not available.

Morris Carnovsky. According to available membership records of the Communist Party in Los Angeles, Carnovsky and his wife, known professionally as "Pheobe Brand", were transferred from New York to the Northwest Section of the Los Angeles Communist Party in early 1944. Carnovsky now holds 1944 Communist Political Association membership card No. 46951. He is attached to Branch F, Northwest Section.

Aaron Copland is a musician and according to the league of American Writers and a former instructor at itsachool.

Less also advised that Copland was active in the 1944 Musicians' Congress reportedly organized and controlled by Communists. He was also active in supporting the Harry Bridges Defense Committee.

Joseph Cotton. According to Cotton is a member of the important of im

Clivia De Mavilland. Ras informed that to his personal knowledge, this person began exhibiting sympathy for the Communist cause in Mollywood in 1942, and since that time, has taken an active part in various Communist front activities such as the Mollywood Committee for Criters in Exile and the Free People's Dinner honoring Faul Robeson. She is a sponsor of the Communist Joint Anti-Fascist Refugee Committee. She signed a protest sent to the State Department, protesting the detention of Jesus Hernandes Tomas, Spanish Communist who was temporarily held by Tamigration authorities at Seattle, Mashington in 1943. She attended the reception of Mikhail Kalatozov, Soviet motion picture representative, at the Mocambo Cufe, Hollywood, on August 22, 1943. She is a sponsor of the Los Angeles Council of American-Soviet Friendship and a member of and active in the Russian-American Club.

John Garfield, Alias Jacob Garfinkel. According to Garfield is a citizen and has had his name officially changed to John Garfield. He is a member of the Screen Actors' Guild. The informant has advised that Garfield has been very active in Communist front activities for the past seven years and further, that Garfield teaches at the bood Writers' School, a Communist organized school. Sadvised that Garfield returned home on or about May 1, 1944, from the Italian front where he had been on an entertainment tour. At this time, Garfield advised he had interviewed Marshal Tito while in Europe and eulogized Tito for his great efforts. According to available Communist membership records, Garfield's wife, Roberta, was active in Branch H, Northwest Section, Ios Angeles Committee of the Communist Party and has been a member of the communist Political Association,

Ira Girshwin. According to Girshwin is a member of the League of American Writers and a former instructor in its achool. He has been active in the Musicians' Congress, the Hollywood Democratic Committee and has been a sponsor of the Harry Bridges Defense Committee.

Cary Grant. The has advised he knows Grant to be a Communist sympathizer, although he knows of no Communist organization with which a Grant has been affiliated. The informant stated that Communists make a great deal over Grant, although he does not know whether Grant fraternizes with them.

Paul Guilfoyle. According to the he is an Actors! Lab product who was formerly active in the Hollywood Theater Alliance. Guilfoyle was an actor in the stage musical, "Meet the People", a 1940 anti-war show, reportedly produced by Communists. The informant does not know whether Guilfoyle is actually a member of the Communist Political Association.

Faul Henreid. According to Henreid was sorn in Austria and is a product of the Actors! Lab, Communist Actors! Morkshop and a sympathizer with Communists. He is not known as a Communist and the informant knows of no other organization of a Communist nature to which Henreid has belonged.

James Wong Howe was a former instructor in the Hollywood League of American Writers! School for Writers and is presently an instructor in the People's Educational Center, successor to the Writers! School. He currently lives with Sonora Babb, who holds, according to available membership records, 1944 Communist Political Association membership card No. 46824.

Malter Houston. informs that information on Houston's membership in the Communist Political Association is lacking but that to his, personal knowledge, Houston has supported Communist and Communist—controlled activities. He is a member of the Executive Board of the Hollywood

Democratic Committee. Advised that Houston is a close friend and associate of Jay Leyda and Joris Ivens, Communists who are important in the production of documentary propaganda films. Houston was attached to the League of American Writers and the Hollywood briters! Mibilization. According to Houston has met many times with leading Communists at open meetings.

Dean Jagger. According to this person is sympathetic with the Communist movement, although not active therein.

Buth Nelson. According to available Communist membership records, Buth Nelson was recruited into the then Communist Party in 1943, and now holds Communist Political Association membership card No. 41773. According to the she is a product of the Actors' Lab, a Communist Actors' Work Shop. Further, according to this informant, Buth Nelson is considered by Communists to be one of their best developments and is receiving the Communist "build up". It is to be noted she plays an important part in the motion picture "Wilson".

Roselind Russell. According to she has been a member and a sponsor of a large number of Communist fronts, among which have been: Hollywood Anti-Nazi League; Hollywood League for Democratic Action; "Committee of Fifty-Six" - an organization advocating the severance of relations with Germany prior to the Stalin-Hitler Pact; Motion Picture Democratic Committee; Free World Association of Hollywood; and Hollywood Democratic Committee (Executive Board).

product. He is a member of the Screen Actors Guild and is described by the informant as a Communist sympathizer, although the informant cannot advise of any Communist front group connections of Sanders. He added that Sanders is definitely not a leader and that he has no evidence of his actual Communist Political Association membership.

Tamara Toumanova. According to she is the wife of Casey Robinson, producer at R.X.O. She is a Russian-born cancer who is the product of the former New Theater League, a Communist-controlled organization.

Orson Welles. (Described hereinbefore under Section *R.K.O. Producers*).

### VI. R.K.O. Feature Pictures Containing Communist Propaganda

At the outset, Informant was stated that the "western" or "mystery" type of escapist film are not a suitable vehicle for Communist and and that Communists do not expect that every picture or even a majority of pictures produced by a studio, be a Communist vehicle. The informant has advised that from his experience in the Communist movement, Communists consider themselves successful even if one of twenty-five motion pictures contain important Communist propaganda. He stated this propaganda may consist of the spoken words, the actions or even the implications in sequences.

Communist propaganda has varied over a period of years and it is to be remembered that prior to June 1, 1941, Communists declared the present war to be an imperialist war, but since that time and continuing to the present time, Communists have completely reversed themselves and in varying stages have fallen in line with the Government's program of "win the war and win the peace", proclaiming themselves to be "super-patriots". This pretanced position, according to is merely a pretext and in fact, the Communists have so cloaked themselves in order to deceive the public and gain prestige and leadership.

The informant has advised that the present tactics of the Communist movement in the use of the motion picture as a propaganda medium are to refrain from directly advocating Communism, but to create sympathy for the Soviet Union and picture the Communist, either national or international, as a patriotic, loyal supporter of democratic processes. It is for these reasons Communist propaganda in motion pictures may be extremely difficult to detect. Further, the "patriotic" role of the Communists is being utilized to the fullest extent to further penetrate the industry. The informant states that the purpose of this intensive penetration is to prepare for the future so that the powerful influence of the motion picture may be used in the interests of internationalism, according to the Marxist-Lenin philosophies.

Recently two articles have appeared in the press, one in Ph and the other in the Daily Worker, which have indicated feelings that R.K.O. cooperates with "Fascists". In the July 28, 1944, issue of PH, in the column by McManus, entitled, "Speaking of Movies", R.K.O. is referred to in the following manner:

*Most recently, however, it has accepted the unique and unenviable stigms, being the only American film company willing and anxious to distribute Fascist-made films in the U.S.A. It is distributing (or trying to distribute) the Franco-made Spanish film, Goyescas, in the U.S.A. as a tribute for the privilege of distributing its Hollywood product in Fascist Spain. Goyescas is the film Minchell attacked on the radio Sunday night.

#### It was further stated in this article:

Apart from a mounting indignation and disgust with this sort of trading with the enery's agents, there has also been a growing concern over how such a reciprocal trade agreement with a Fascist country might affect a Hollywood studio's own production quality. Obviously anti-Fascist films would not be permitted on the market in a Fascist land. Obviously too, no business-like Hollywood studio can afford to produce films for export only. The inescapable conclusion therefore is that all its productions must be acceptable to all its markets which, logically means an end to anti-Fascist film-making by studios aiming to trade with Fascists.

The article then refers, however, to the fact that R.K.O. had, in the past, produced anti-Fascist films, such as "This Land is Mine" and "Tender Comrade".

With regard to its future releases, the article states that h.K.O. promises fifty or more feature-length "escapist and comedy themes" predominately, with the exception of one or two "prestige pictures". The article states.

*Otherwise, for the great <u>burden</u> of the way, the going will be intrigue, bang-bang, and technicolor kisses, the same old messy misrepresentation of America and its tastes that characterized most Hollywood film production in the prewar years."

In the other article referred to previously, the one appearing on page fifteen, Section I of the September 17, 1914, Laily Worker, was entitled "Warner Brothers Respect Franco". This article refers to a kest Coast article describing how Hollywood has responded to Franco's summons to do business with him and his silent Axis partners. It is stated:

"R.K.O. and Universal are already doing business with him.

Paramount and 20th Century-Fox are reported interested, but Warner

Brothers has unofficially let out the word that they will not take

part. 'Unofficially' perhaps because our State Department is in
volved to the extent that it is encouraging this exchange of busi
ness between the countries. Yet no anti-Axis sentiments are per
mitted in any of the pictures accepted by Franco. This is bound to

have some influence on the content of films. Eoes it account for

the fact, or is it just coincidental, that Universal acknowledges

a present schedule of chiefly 'escapist' musicals?"

The reported exchange of films between this country and Spain is lattacked in the article and Warner Brothers is set up as the "consistent" studio since it will reportedly not do business with Spain.

Within the past year, several movies which, according to the informant, contain Communist propaganda, have been produced by R.K.O. These are listed hereinbelow with a brief description of each.

The North Star — a Samual Goldwyn production released by R.K.O. irector of this picture was Lewis Milestone, a sponsor of and active in a large number of Communists fronts. The writer of the script was Lillian Hellman, a reputed Communist and a close associate of known Communists. Jay Leyda who was Technical Director is a known Communist Party member. The film deals with life in a small town in Soviet Russia prior to the time of the Nazi invasion and subsequent to that invasion. The picture has been attacked viciously in the press as Communist propaganda of the Soviet Union and as a picture of life in the Soviet Union which is not consistent with the facts.

"This Land Is Mine". This was released in June, 1943, and is a war drama dealing with conditions in the occupied territories under Nazi domination. The screen play was written by Dudley Nichols who was co-producer with Jean Ramoir, both of whom have been described hereinbefore.

has advised that this picture conveys the idea that the middleclass cannot be trusted to fight against dictatorship, but that only the working class can be relied upon to fight Fascism and that it follows the principle of class opposition as advocated by Marxist ideology. In its cast are George Sanders, Phillip Merivale and Walter Slezak, all of whom, according to have cooperated with persons favoring the Communist Political Association line.

described hereinbefore. The writer of the picture was Bud Wilson Schulberg, described hereinbefore. The star of the picture was Olivia De Havilland who, according to the has been in frequent contact with Communist elements and has been associated with the Communist-controlled Joint Anti-Fascist Refugee Committee.

"Tender Comrade". This was written by Dalton Trumbo, described hereinbefore. It was produced by David Hempstead and directed by Edward Dmytrik, who has been described hereinbefore. Claims that lines in this movie were of the Communist propagands type.

"None But The Lonely Heart". This was directed by Clifford Odets and produced by David Hempstead who, according to the shown decided sympathies for Communism over a period of years. The sale star is Cary Grant, who has been alleged by to move socially in Communist circles.



# VII. R.K.O. Contracts With Soyusintorgkino (Soviet Movie Trust) For Sale Of Films

It has been learned from the Foreign Agents Registration Section of the Mar Division, Department of Justice that on July 13, and July .7, 1944, conversations were had with the one of the Vice-Presidents of R.K.O. studios relative to the matter of establishing a corporation composed of stock holders from R.K.O. and Soyuzintorgkino, the Soviet motion picture combine. pointed out to the Foreign Agents Registration Section that R.K.O. and Soyuzintorgkino were contemplating dividing the profits equally. No further progress at that time was indicated. However, the October 9, 1944, issue of the "News Neek" Magazine carried an article to the effect that R.K.O. and Soyuzintorgkino had entered into an arrangement whereby R.K.O. will distribute five films each year which cost \$50,000 each to produce, and in turn, coyuzintorgkino is to release a like number for R.K.O. in Russia. R.K.O., according to the article, was not made the sole global distributor of Russian films.

To date, no additional information has been received with regard to this arrangement or with regard to the character of the movies to be released. Undoubtedly, however, the Soviet films which will be furnished to R.X.C. will be highly propagandistic if the previous policy of the Soviet Union in the making and distribution of its films is followed. Furthermore, any film made by R.K.C. for distribution in the Soviet Union will undoubtedly be censored most carefully by the Soviet Union.

### *RKO Soyuzintorgkino Deal*

The October 9, 1944, issue of "News Week" (page 24), carried the following item:

"In Hollywood's current scramble for the post-war foreign film market, RKO has out-sprinted the other studios by signing a two year contract with Soyuzintorgkino (Soviet Movie Trust). Under the deal, PKO will distribute, in the United States and elsewhere as agreed upon by the trust, a yearly minimum of five Soviet films purchased at \$50,000. In return for every Russian picture the U. S. studio handles, Soyuzintorgkino will purchase an PKO movie at the same price for distribution with the U.S.S.R. To facilitate these business deals, a new corporation soon will be set up with PKO and the Russian film trust, each holding a 50% interest. The Soviet Union's determination to cut its own slice of the world film market is seen in the trust's refusal to name PKO as sole global distributor of Russian films."

(November 14, 1946, through February 14, 1947)

### Chary

Dors Schary has been elevated to the vice presidency of RKO pictures and put in charge of all production of pictures under a five-year contract. This company, Radio-Keith-Urpheum (RKO), is one of the major companies in the motion picture industry in Hollywood. The appointment of Mr. Schary was made by David Selznick, the head of the company.

Mr. Schary, as director of all production, would determine the type of picture produced, the personnel employed in the cultural preparation and direction of the picture; in fact, his power would determine the entire trend of the production of that major producting company.

Mr. Schary has a long record of activity as a strong Communist sympathizer. Some of his activities are as follows:

Former member of the League of American Writers,
Teacher in the Hollywood Briters School conducted by the League
of American Writers. This League of American Writers was affiliated with the International Union of Revolutionary Writers, headquarters, Moscow, Russia. This school is not known as the
Peoples Educational Center and is still under Communist central,
Was a member of, and extremely active in, the Hollywood Writers
Mobilization.

Kember of the "advisory committee" of the Fifth Writers Congress, Member Executive Council of the Hollywood Democratic Committee, Member Executive Council of Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. Was also vice president of this organization.

Member of the Russian-American Club of Hollywood, and Supported the Council of Hollywood Guilds and Unions, an organization set up to defend Communists in the motion picture industry.

# VII. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES, HOUSE OF REPRESENTATIVES

The House Committee on un-American Activities announced to the public on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to everthrow the government. John K. Rankin of Mississippi, Acting Chairman of the Committee, made the announcement, stating that so much mail had been received about a dangerous plot to everthrow the government centering around Hollywood that the Committee had voted to send investigators to the west exact at once. Mr. Sankin did not elaborate in his statement to the press on the persons involved in the alleged plot or its nature but indicated that before the investigation was finished some "big names" would enter into the inquiry.

### RIASON FOR THE PROPOSED INVESTIGATION

The decision of the House un-American Activities Committee to inquire into Communist infiltration of the motion picture industry appears to have been prompted by articles originating in los Angeles newspapers following a meeting in that city on June 8, 1945, which was spensored by "New Masses" magazine and held in honor of Hilliam Gropper, cartochist for that publication. This seeting was arranged by Doretta Tarmon, field director for "New Masses." The principal speakers were Richard Bransten, also known as Bruce Minton, who is contributing editor to "New Masses;" Ruth McKenney, wife of Richard Bransten, who is also a contributing editor for "New Masses;" Joseph Foster, film editor for "New Masses;" and Hilliam Gropper.

Clippings from los Angeles papers which were made available at the time stated that speakers at the meeting indicated that Communist propaganda and activities would in the future become centered around hollywood; that Communists were seeking to strengthen their ties with the White House; that relations between the United States and the Chiang Kai-Shek Government of China must be broken in order to further the plan of Sovietizing all of Asia; that prossure must be exerted to continue lend-lease aid to Russia; and that pretty young girls in the Communist Youth movement should be used to favorably influence men in the armed forces. The Los Angeles "Examiner" published a story setting cut the reaction of several civic organizations and civic leaders to the reported disclosures made at the musting, all expressing indignation and demanding action to counteract the alleged Communist program.

The Los Angeles Office reported that information regarding the meeting on June 8, 1945, had been received from informants prior to the time it was hold and that inasmuch as it was indicated information of some significance could be obtained from coverage of the meeting, which was a public one, agents of the loss ingoles Office were in attendance.

French and the legithe descript the mostling had an its Chairman. Show French and the City Sector opened was delivered by Sell-Sections to be by offering these rather homorous and not particularly serious showwells sting had as its Chairman. Joseph regarding her experiences at the Sen Francisco United Bations Conference. The agents advised that McKeeney did, boms very during her address; find do-The agents advised that McKeeney did, he ceasion to praise the position of the V.S.S.R. and to missonia the attitude of the United States State Josephont, which

Elchard Branston in addressing the sacking also spoke regarding that United Hallons Conference, stresming particularly the meed for exarting pressure upon the State Department to induce its return to the fereign policy of the lates President Boosevelt and to carry out the provisions of the Talta agreementation Branston is said to have particularly ridiculad former President Hoover and Senator Vandenberg; to have repeatedly emphasized throughout his special the for strengthening "Big Three" unity; and to have stressed the necessity of putting an and to the growing trend toward "Soviet balting."

According to the agents, the speech made by Miliam Gropper dealt only with the history and solicies of Wes Reseas measine, Each of the speakers found occasion to appeal for support of "New Masses" in the form of subscriptions and contributions.

The Los Angeles Office has advised that the "Examiner" in its news paper stories regarding the secting had to some extent embellished the statements. of the above-named speakers whose alleged remarks appeared in quotation marks in a perspaper articles. The agents who covered the meeting were of the opinion that some of these quotations were not correct, although the nature of the meeting es such that the agents could not take notes.

One particular incommany sointed out was the statement quoted in the Los Angeles "Examiner" that "the thousands of pretty young girls in our Comsocial groups-sherever the soldiers, sallers and carines sout recreetion and are prone to listen to sursuasive voices. The agents pointed out also that although the "Excelper" made the statement that the program presented had been *cerefully blueprinted in New York City by Earl Browder and other American Soviets," min much statement, in fact, bad been made at the meeting. 

The reaction of the agents present at the meeting as to what was said and outlined by the speakers was generally at variance with the conclusions reported in the Los Angeles "Examiner." They have stated that nothing was said. by the speakers or suggested during a question and onever period to indicate and change in the policies of the Communist organization.... They have advised that

7 TY

actifies was said from which the conscission would be drawn that the tomorphy to Political Association was transferring its contex of operation from the Live City to Bollywood. Fortisembre, nothing was assessment of said at this postion according to the agents, to indicate a plan had been formulated by the CPA to min over the armid logoes to a sympathetic algebraint.

Abcording to the low Mississ tirrice, there is no question left that the mostling held on June 8, 1965, was a completely Community dominated attherising two of the principal speakers, Richard Branston and his wife, Buth Eckemey, are contributing editors to lies Masses and both are known by the los Angeles. Office to have been members of the Communist Folitical Association and good to the 59th Assembly District Club in los Angeles. The meeting was held for the purpose of bonoring Milliam Gropper, cartoonist for "New Masses," and to increase interest in that publication as well as to obtain domations and publication as well as to obtain domations.

Information was received from confidential sources subsequent to the date of the meeting indicating that Communist leaders in los Angeles were orbsiderably aroused at the manner in which the function was treated by the press According to the Los Angeles Office, there were indications that Francism and his wife would protest to the "Examiner" and demand a retraction of the story. It was also indicated that Bransten might possibly seek legal advice as to whether he had a libel case against the newspaper for the publication of the stories. No information has been received, however, that a protest was made directly to the "Examiner" or that any legal proceedings were instituted.

### ESACTION OF THE OPA TO THE REESPAPER CLIPPINGS

The reaction of the national affice of the Communist Political Association to the newspaper publicity referred to above was indicated by a latter dated June 13, 1955, from John Williamson of the CPA national office in New York City to William Schneiderman, State Secretary in California. A photostatic copy of this latter which is set out below was furnished the Character Office by a highly confidential source of information.

"June 13, 1945

The SCHWEI DE HEAR, Sen Prencisco.

Dear Mile Cortes to RED SPARKS and JOS MORTH.

"A number of districts have sent in to an copies of newspapers earrying a long news item from Los Angeles.

THE LANGE SCHOOL CHANGE SEE AND ALLEGED OPPORTUDING FROM BRICE SCHOOL SEEDS AND ALLEGED SEEDS AND ALLE

The syst of things that are attributed to these I speakers are to protected as to be unbelievable. I just cannot imagine that may wondered to his right wind sould may but politically instance, not to speak about provocative, things which have nothing in common with the program of politics of the CPL.

all of the things are in quotation marks.

We would like to get an immediate roply dealing energiates with this question at

Preternally,

JOSUMY.

### STATEMENTS OF PRINCIPAL FIGURES INVOLVED PRINCIPAL THE NEWSPAPER FUBILITY

Walter Hangar, who shortly after the publication of the newspaper articles mentioned above attempted to secure a statement from the Director that no plot to overthrow the government as had been alleged existed, subsited to the Bureau copies of affiderits which had been prepared by the following persons, all of whom had reportedly participated in the "New Masses" meeting on June 8, 1965: Hillian Gropper, cartoonist for "New Masses;" Michard Bransten, also known as Bruce Minton, west coast representative for "New Masses;" Buth McKenney, wife of Richard Bransten, now under contract with Parasount Studios; and Joseph Poster, film editor for "New Masses;"

William Gropper in his affidavit deposes that none of the statements attributed to him by the Los Angeles "Examiner" resembled in any way, in whole or in part, the remarks made by him at the "New Masses" mosting. Richard Branston, Buth McKenney, and Joseph Foster likewise in their affidavits denied that they had made the statements attributed to them regarding the Communist Party and its principles. They expressed the opinion that the newspaper stories were complete fabrications for the purpose of energing the progressive movement in Hollywood and furnishing a springboard for an investigation of the sovie colony.

### STATEMENTS AND PRACTICES TO THE COMMISSIONAL INVISTIGATION

a confidential informant regarding Communication to the motion picture industry, advised that the immediate reaction in Hollysmod to the "New Masses" meeting and to the fability afforded it was that many persons compassed with the motion picture industry isomed statements denying that there were any Communist activities in the various studies plaining that the entire communist activities in the various studies plaining that the entire commotion bould be laid to publishing desting individuals. The informant stated, nowever, that motion picture producers were very such perturbed by the developments. The film industry and all interests allied thereto were generally violents apposed to the Congressional investigation.

The July 2, 1945, issue of "Variety," movie trade paper, under the heading, "Accuse Eachin of Trying to Bust Page One" stated in part that the new Hollywood ament investigation was just an effort by a "flop" condition to crash the front pages. The story continued that los ingeles congressed had accused Rappisentative John Rankin and the House Consistee on un-American Activities of following the well-recognised technique of trying to bust the front pages by working through the motion picture industry.

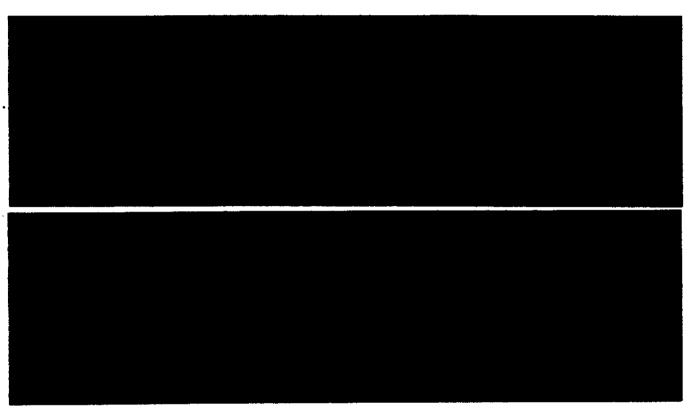
The article quoted Congressmen Red R. Healy of Los incoles as stating: "This move is typical of soft of Rankin's activities. He obviously is following in the footsteps of his predecessor, Martin Mes. This is an attempt to drive inderground all members of the motion picture industry. It is the old Red insert

Congressmen Ellis E. Patterson of Beverly Mills, California, was cucted as saying: "The whole thing is an attempted smear of Hollywood is order to hart the film industry and to get a lot of publicity. ..... It's the old field berring drawn across the band of freedom of speech and thought."

Congresswoman Relem Caharan Douglas charged: "It is a plan to get publicity through a smear of the film industry. It is an effort to crush liberalism among the Democrate of the area."

Gordon L. Econotish of Hollywood, the only Republican representative from the area size joined the dendmointies of the Hankin investigation as an effort to "smear the motion picture industry."

Secretary by Street Storm for the secretary functions of the secretary functions in the secretary functions of the secretary functions and secretary functions and secretary secr



(Movember 14, 1946, through February 14, 1947)

This Congressional Committee has been giving some attention to Communist activities in Hollywood film industry over a period of several years. On December 3, 1946, Chairman Wood and Chief Investigator Edamson held a short hearing in Los Angeles on this subject. Only three witnesses were called and the hearings were superficial. However, the Committee announced that it would return in January and conduct extended open hearings into all passes of this type of activity in Hollywood.

. IEVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INCUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES, HOUSE OF REPRESENTATIVES (April 22, 1947 - May 24, 1947)

As you will recall, you testified before the House Committee on En-American Activities on March 26, 1947, at which time you referred to the Communist infiltration into the motion picture industry. You pointed out that the Communists launched their attack in Hollywood in 1935 directing their activities at the infiltration of labor unions and the so-called intellectual, and creative fields. You pointed out that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who use the prestige of prominent individuals in the motion picture colony to further their cause. You also pointed out that the Communists endeavor to insert into the motion pictures Communist propaganda or to keep out of motion pictures anti-Communist propaganda.

Following your testimeny before the Un-American Activities Committee, you will recall that Eric. Johnston of the motion picture industry testified before this Committee after he made a trip to Hollywood where he conferred with studio and union heads. The Washington Post on April 13, 1947, in referring to Johnston's appearance before the Committee quoted Johnston as stating:

As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the Daily Yorker—as I can assure you I am. And some of the people out there who are attacked as Communists are no more Commiss than I am. They have a right to their convictions, and while some of them may be critical they have a perfect right to be.

As you will further recall, Father Cronin telephonically advised Mr. E. A. Tamm that Bric Johnston had requested him to draw up a program for the elimination of Communists from the motion picture industry. Father Cronin stated he had outlined a program which he was going to submit to Bric Johnston in which each of the studios would have three specialists in the script department of the studio who would review all script prior to the time that the pictures were actually made. One of these man will be an expert on the labor aspects of Communism; the second an expert on propagande aspects of Communism, and the third another type of an expert. Father Cronin's program also will recommend that there be assigned to the "brain office" of each studio one can who will have the responsibility of enforcing a program of easing the Communists out of the various jobs in the company and of directing the screening of all applications so that Communists will not be hired. As you have noved, the statements of Johnston as quoted in the Machington Post and his activities with Father Gronin do not follow the same line and apparently Johnston has changed his mind concerning the Communists in Hollywood.

> J. Parnell Thomas, Representative from New Yersey, Chairman John McDowell, Representative, Pennsylvania John Wood, Representative, Georgia Robert Stripling, Chief Investigator

Movelist Rupert Hughes testified before the Committee on May 15, 1947, at which time he stated, according to the Los Angeles Herald and Empress for the same date, that Communists dominated Hollywood to a large degree and mentioned two individuals. John Howard Lawson and Charles Chaplin. He said that Charles Chaplin called for a second front in a speech in Hew York shortly after Hitler turned on Stalia although "we only had a few men in Europe at the time". He said that the Communists control the Screen Writers' Guild and that they had tried to kick him out of the Authors' League. He stated John Howard Lawson, head of the Authors' League, had tried to drive him out of the Authors' League and would have been successful if it had not been blocked by a few of his friends. He said that Lawson was a notorious Communist and "I deplore the fact that he at present is the publisher of the Hollywood Quarterly at U.C.L.A., and on the editorial board are members of the U.C.L.A. faculty".

Hughes stated that the Communists in the Hollywood film industry gang up on anyone opposing them and have caused those in opposition to them to be fired. He recalled a lot of names that the Communists had directed at him when he fought them and he also told of being boosd at U.C.L.A. by the Communists while making a speech against Hitler and his totalitarian gang. He stated.

But that was the time when the Communists opposed conscription, preparedness and lend-lease-because Hitler and Stalin had a nonaggression pact.

"An soon as Hitler turned on Stalin, these same people became the greatest prepareders and that was when Charles Chaplin made his second front speech in New York.

"They call anyone who opposes them a Fascist, yet I, who believe in free enterprise, am a Fascist to them while they, who are believers in totalitarianism, are benefactors.

"Take some of these Red \$3,000-a-week boys in Hollywood who do nothing for humanity—they consider themselves benefactors of humanity. But a Henry Ford, who employs hundreds of thousands and gives everyone a cheap car—they say he is a Pascist and an enemy of mankind and should be wrecked."

Enghes called Stalin "the foulest brute in history" and appended this rison:

"One of their favorite policies is to start hostility among the Megroes. They do not care to help the Megro, and actually hurt him. Now there are many abuses in this country and these I oppose, and have opposed.

"There are 13,000,000 Negroes in all the United States. But there are 15,000,000 Russians in slave camps in Russia; work-slaves, and their slavery is far more deadly than any we know of. They work in temperatures as cold as 85 degrees below zero; in many cases they work with their feet in ice water; they get 12 ounces of bread a day--and die like flies".

A Communist, in Enghes' view, need not be a member of the Party, he explained, adding:

"A man who says he is not a Communist but who defends Emssia in everything; who says he is a friend of the Russians, who defends their policies, and is never critical of Stalin—he may call himself a hypochondriac or a Zulu or any odd name, but he is as much a Communist as an avowed Party member."

Jack Warner, Vice President of Warner Brothers Studios, according to this same article, complemented the Committee and promised his full support. Varner, who appeared before the Committee for an hour with his Plant Production Director, Blayney Matthews, said:

*The Committee is doing an excellent job and I am happy to cooperate.

"If any persons are undermining the American system—the American way of life—I want to be one of those to be of aid in stamping it out.

*I told the Committee everything I might have known of subversive activities in the film industry".

con having made the most enlightening presentation before the Committee to date. He invited the actor to appear at the Committee's hearings in Washington at some later date. Highlights of Menjou's testimony, according to Thomas, were not follows:

- "1. He charged that the 16 men who control the Soviet Union wanted to take over America as 'they could never feel safe as long as there was one free spot in the world such as the United States'.
  - *2. He predicted that the Communist Party, if unchecked, would soften up this country as the Maxis did in Norway' and take it over within 15 years.
  - *3. He defended the capitalist system in America, asserting he was proud of it and that "if it did half as much for the happiness of the world in the next 50 years as it had in the past 50 years," he would feel satisfied.
  - *4. He charged that many millionaires in Hollywood and elsewhere were Communists or pro-Communists.
  - *5. He charged that 'the Communists in the film industry are so powerful that many of the "little people" are afraid to move against them'.

This same article reflected that Menjou stated prior to appearing before the Committee that he had made 36 talks against Communism and expressed the belief that the Communist Party of the United States should be outlawed. It quoted Menjou as follows:

My good friend Edgar Hoover, the F.B.I. head, feels they should not be outlawed—that it would drive them underground. But I ask where are they now? They all hide. This is a wonderful country. It has its faults which we should correct. But I like it the way it is.

*I would recommend that the 16 rulers of Russia be treated exactly the way they treat us.

They twist what we say to fit their purposes. Any films that we make that show some of our defects, they twist around and change to make it appear that the defects portray America while actually they are exceptions to the rule.

"I would shut all of them out of the country as they shut our people out of Russia. I would distort everything they say.

"As some of my friends say: 'You can't do that'. I answer: 'You can because they do it'.

"With class distinction, the profit system and American capitalism the Communist's particular targets in the United States, what I can't anderstand is how there are so many millionaires for it. There

and some Red actors.

"I have always opposed boycotting films, when such action was suggested, to combat the films directed by these Reds or with the Reds starring in them because too many little people would be burt. The little people are afraid—in fact it's surprising to find some of the bigger people also afraid of the Communist organization".

"A lot of people who fell for the Commies class distinction and anti-capitalism bunk, don't realize that the Communist leaders in Russia, four months after they had obtained control of that country, abandoned Karl Marx and the favorite Russians now profit by the profit system, can leave property and wealth to their children, while many other Russians just live in a slave state."

"The chief fear of the Communists in the United States is the American middle class. In other countries such as France and Italy where the Communists have gained strength, they have done it primarily by lying to the workers".

The Little Red School House of Hollywood was brought into evidence by Mrs. Leila Rogers, mother of film star Ginger Rogers, according to this same article. She attributed the strong influence of Communists in Hollywood to the writers and charged that the Communists trained them "in 'The Little Red School House' as we know it*. She identified this school as the "People's Education Center in Hollywood". Mrs. Rogers revealed in one picture, "Tender Comrade", her actress daughter Ginger had refused to say the following line, "Share and share alike—that's democracy". Mrs. Rogers said "I think that's definitely Communist propaganda inspired by the Little Red School House.

"Ginger refused to read the line. So it was given to a sweet and unquestionably loyal youngster, Kim Hunter, to read". She said that the author of the script was Dalton Trumbo.

The Los Angeles Examiner for May 15, 1947, reflected that screen actor Robert Taylor also testified before the Un-American Activities Committee on May 14. On this occasion, Taylor advised that he was forced by a former Aids of the late President Rossevelt into etarring in a notion picture which favored Russian ideologies over American. According to the article, the pressure was from a former White House adviser and the Office of War Information official who came to Hollywood for the express purpose of overruling Taylor's objection to appearing in the 1943 release. "Song of Russia".

Representative Thomas stated, according to the article, that this individual was Lowell Hellett, Administrative Assistant to the late President

noticelt. The article reflected that Hellett, as Director of the Motion Picture Division of the O.Y.I., had publicly declared they wanted "no consorship of notion pictures". The article also reflected that Hellett, when contacted in Washington, D. C., concerning Taylor's testimony, referred to the accusations as "too silly to deny". He stated "I certainly didn't compel Robert Taylor or anyone else to do anything". He continued, "If Thomas wants to know what I know about this matter, I will be glad to tell him when he gets back to Washington."

Other individuals prominent in the film world who sought to aid the Committee in its probe were actor Richard Arlen and Henry Ginsberg. Vice President in Charge of Production at Paramount Studies. After hearing Taylor and Arlen, Mr. Thomas commended both actors who were very cooperative in appearing before the Committee. He stated, "They showed especial courage in accepting our invitation. It could affect their careers." This article reflected that Arlen told the reporters that "the Communists are very influential beyond their numbers in Hollywood".

The Los Angeles Examiner for May 17, 1947, reflected that a surprise witness, Viktor Kravchenko, an estranged Soviet official, had appeared on subposts before the Committee—one day after his life was threatened in a Beverly Hills home where he was a guest. Representative Thomas told reporters, according to the article, that because of this threat received by Kravchenko, the author of "I Chose Freedom", he was placed under the protection of the YBI. This same article reflected that Kravchenko told the Committee:

"Hollywood is a serious intellectual front in the United States.

It is necessary to clear Hollywood of Communists and sympothisers—
in the writers' circles and in the artists' circles.

"Today few companies in Hollywood want to make pictures that show the Soviet Union as it really is. Take for example the picture, 'Red Danube', which is pure fantasy.

"Mhy don't they make a picture on Russia which would show what it means to live there, what the Soviet means and show the concentration camps? Show everything as it really is."

The New York Times of May 17 under a Los Angeles dateline of May 16, quoted Chairman J. Parnell Thomas of the House Committee on Un-American Activities as asserting after a week of hearings on subversive activities in Hollywood, that "90 per cent of Communist infiltration" was in the screen writing field, but that the Pederal Covernment also had abetted the work. He stated that in the testimony of the fourteen actors, writers and producers, "a very outstanding point that came up inot once but many times was the influence of the Government in aiding the Communist Conspiracy". Mr. Thomas said:

We have recorded testimony that even the White House exerted have influence on certain people in Hollywood to have certain pro-Eussian motion pictures filmed during the regime of the late President Roosevelt.

"I don't refer to just the Robert Taylor disclosure, but to others by actors and producers themselves who told how the Government had wielded the iron fist in order to get the companies to put on certain Communist propagands."

Mr. Thomas also related that the sub-committee had "been amend at the revelations made by the witnesses and their frankness in naming names, places, dates, Communist card numbers, etc." He added:

"The insidious propaganda of the Communist has no place in the movies which entertain millions of Americans, but it seems to me that the quickest and most effective way of eliminating it would be for Hollywood to clean its own house and not wait for a committee to spotlight this sorry spectacle".

This article also reflected that Mr. McDowell left for May 15 to inspect the Texas border stations on his way East. Mr. Thomas indicated, according to the article, that he planned to go to San Francisco to continue his inquiry. The article also reflected that Mr. Thomas' statement caused little stir among screen writers. Ammert Lavery, President of the Screen Writers' Guild, said:

"If Mr. Thomas has discovered enything worth inventigating, the place to investigate it is through the FBI. I personally doubt very much that subversive circles in the city are likely to be trapped by punches telegraphed in advance by eight-column scare headlines."

VIII. MISCELLANZOUS

In 1941, during the period of the Stalin-Hitler Pact, when the Communist Party of the United States was calling strikes in the major defense plants through its control of certain CIO unions.

In one of the key plants of the leader also went to Los Angeles, according to to support the Vultee and harvil Strikes at about the same time.

described him as a follower of the Communist line and there was no evidence that he had departed from that position since. According to it is understood that plays an important behind-the-scenes role in motion picture labor affairs.

in 1943, was a confidential national defense informant Eowever, extreme caution was used by the office in the handling of informent in view of the fact that he formerly was a Communist Party member and that his parents and brother-in-law were also affiliated with the Farty. during this period, was also a national labor figure and connequently two agents were always utilized in interviews had with him. Rowever, the Effica reported that during the period he acted as an informant with regard to labor matters and Communist activities, all information which he furnished that could be checked or substantiated by the was found to be reliable and accurate. The Bureau's file with regard to reflects he was discontinued as an informent on December 17, 1945. when he registed his position with take a position as motion picture industry.

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VIII. MISCELLAMBOUS (April 22, 1947 - May 24, 1947)

The Los Angeles Office has advised that who is a California, contacted Special Agent of the Los Angeles Office and disclosed the following information concerning

It should be noted that the has been used as a source of information on various matters by Agents of the Los Angeles Office.

the present time.

Advised the Los Angeles Agents that

had been attempting to secure her citisenship through the Bureau of

Immigration and Maturalisation in Los Angeles and has been completing the

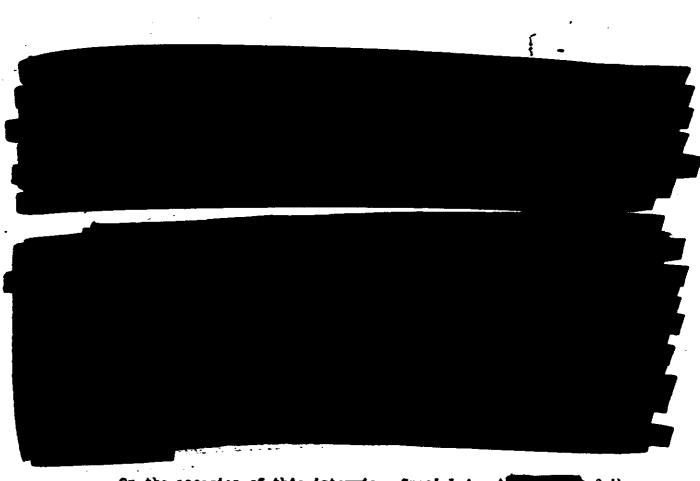
necessary requirements for the same before an examiner of the Immigration and

Maturalization Service in Los Angeles. According to

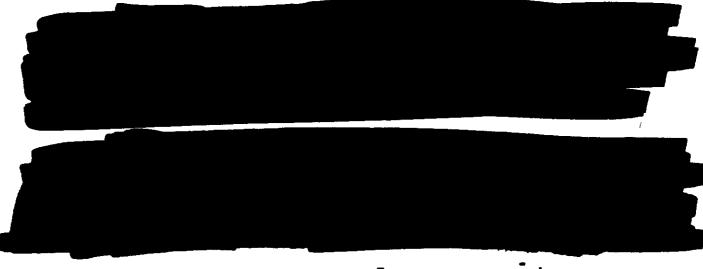
examiner advised.

that all of requirements for United States citizensary mad been fulfilled except for the FBI check concerning her record.

Shortly after this bearing, advised that the above four individuals engaged in a conversation concerning the probability that the TBI might be in possession of information reflecting that was affiliated with certain leftist or Communist groups in Hollywood and therefore would block citizenship.



On the occasion of this interview, Special Agent the Los Angeles Office did not attempt to question but merely let her talk and make any statements that she desired.



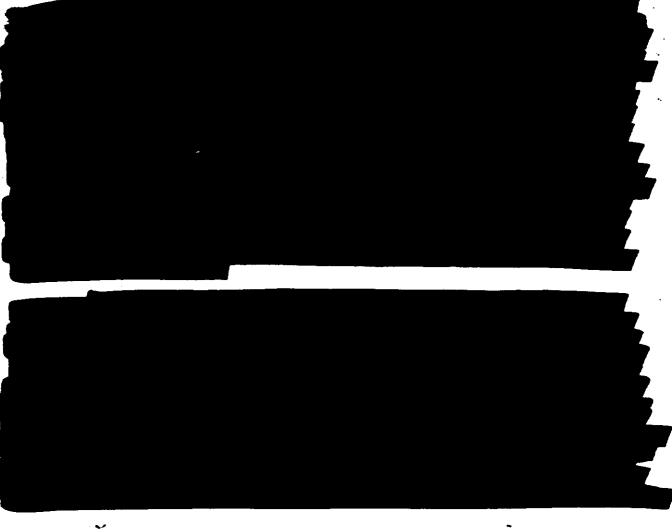
On May 3, 1947, again contacted Agert of the Los Angeles Office and related the following additional information and had obtained from

Bon-committal.

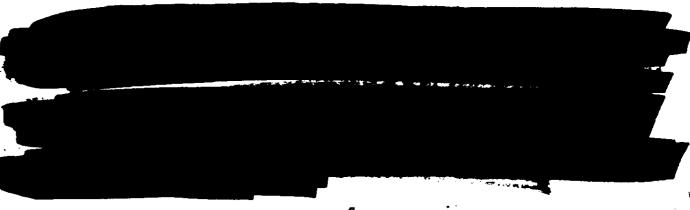
The agent obtaining the information was, of course,

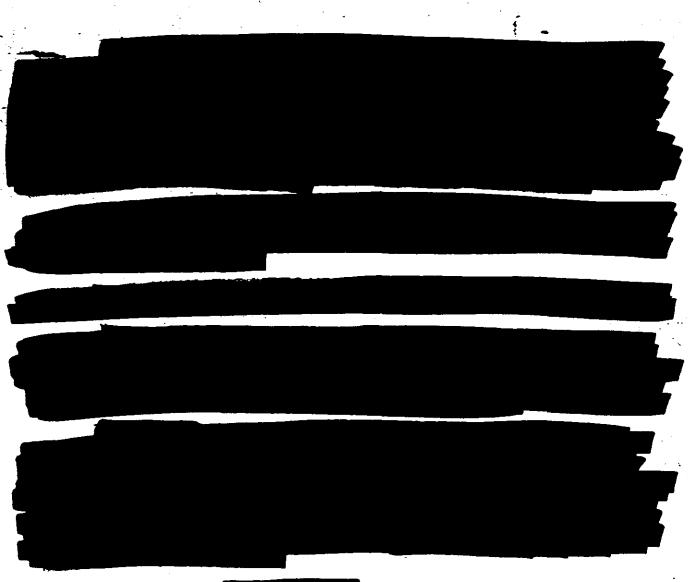
On May 6, 1947, arrangements were made for the possibilities of natural control of this occasion, an attempt was made to consider the possibilities of using the source of information on Communist activities in the motion picture industry. This interview was conducted for the most part by issistant Special Agent in Charge and Special Agent She was also interviewed by Special Agent in Charge R. B. Hood and briefly by Special Agents

Supplementing the information previously given to the Los Angeles Office, the stated as follows:



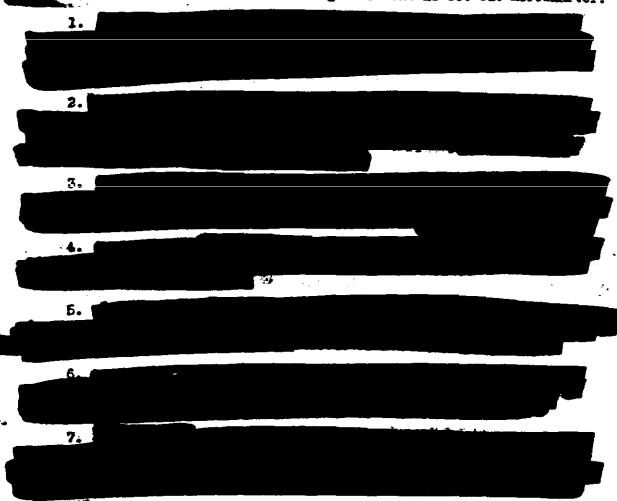
Writers known to as having definite Communist tendencies are Dalton Trumbo; Albert Maitz; and Donald Ogden Stewart.





Special Agent of the Los Angeles Office ascertained by contacting and emminers of the Los Angeles Office of the immigration and Naturalization Service, that had, in fact, been informed that all immigration cases are cleared enrough the FBI. It was further learned that case had been held up pending additional investigation by Immigration and Naturelization's own investigative unit and it had apparently been assumed by that her case had been held up pending receipt of FBI clearance. A raylay s file in the Immigration and Maturalization Service office perleated that she was questioned by the IES concerning the information supplied by the Bareau to them without, of course, divulging the source of the information. This information included primarily her membership and

affiliations in certain Communist front organizations as set out hereinefter:



When questioned by the exeminer for Immigration and Maturalization Service, Commission denied membership in any anti-Pascist organization although she admitted

who is in charge of the Investigative Division of INS in Los Angeles, reported that application had been held for further investigation by his unit in view of the apparent possible

connection with Communist activities on the part of Both and the other two examiners previously referred to indicated that they were of the opinion that was not actively engaged in the Communist movement but had been duped for financial purposes primarily by front organizations as have many other prominent persons in the motion picture industry.

In view of position to get valuable information concerning Communist activities among motion picture actresses and actors in Hollywood, the Los Angeles Office is going to maintain periodic contact with her as a source of information. However, extreme cantion is to be exercised in dealing with her in view of her past contacts with persons of known Communist sympathics as well as the manner in which she has suddenly become interested in cooperating with the PBI.

### ANTI-RUSSIAN PICTURES

Four of the major studies, MCM, Warner Brothers, 20th Century Fox, and Columbia, have announced that each will make a piture based on the Canada spy trials. As a matter of fact, it is reported that all four studies are quarreling among themselves as to which will be permitted to use the title "Iron Curtain".

# FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: <u>COMMUNIST INFILTRATION-MOTION</u>
<u>PICTURE INDUSTRY(COMPIC) (EXCERPTS)</u>

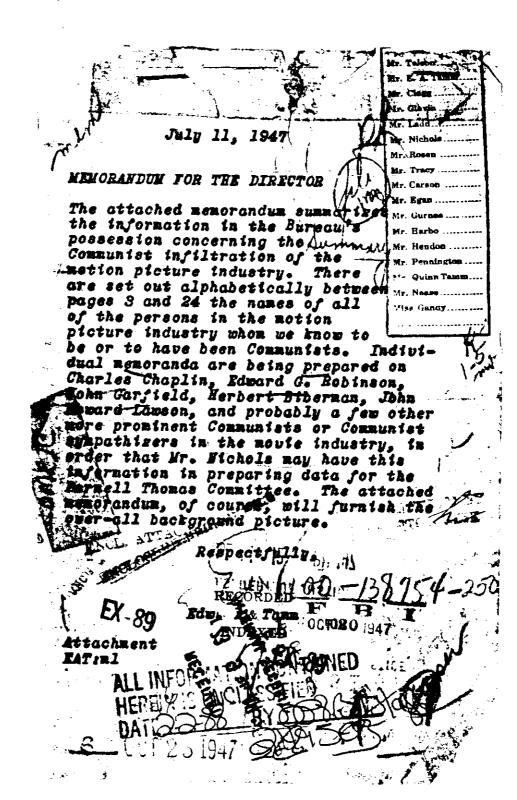
**FILE NUMBER: 100-138754** 

**SERIAL:250** 

**PART: 4 OF 15** 



# FEDERAL BUREAU OF INVESTIGATION



# FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

**SERIAL:250** 

**PART: 5 OF 15** 



### FEDERAL BUREAU OF INVESTIGATION

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DATE OF DECLASSITISATION INDEXINITE

COMMUNIST INFILTRATION

OF THE MOTION PICTURE INDUSTRY

all paragraphs unclassified unless noted all

May by Court, And Andrews Andr

July 8, 1947

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# TABLE OF CONTENTS

		Page
I.	COLMUNIST PARTY MEMBERSHIP IN HOLLYWOOD AND METHOD OF OPERATION	1
A.	Communist Party Membership in Hollywood	1
В.	Method of Operation	25
īı.	COLMUNIST INFILTRATION OF LABOR GROUPS	<u>.</u> 28
_ A.	International Alliance of Theatrical Stage Employees	28
В.	Motion Picture Workers Industrial Union	28
с.	Conference of Studio Unions	29
D.	Screen Writers Guild	32
	Screen Writers Guild Members Connected with the Office of War Information Overseas Film Program	35
III.	COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS	36
A.	New Theatre League	36
В.	League of American Writers	37
C.	Hollywood School for Writers	37
D.	Hollywood Writers Mobilization	37
. E.	Hollywood Community Radio	43
F.	People's Educational Center	- 177
G.	Hollywood Democratic Committee	1
н	Hollywood Independent Citizens Committee of the Arts, Sciences and Professions	45
I.	Progressive Citizens of America	<b>746</b>
J.	Hollywood Anti-Nazi League .	-18

ĸ.	Hollywood League for Democratic Action	<b>1</b> 48
L.	American Peace Mobilization	48
٧.	Joint Anti-Fascist Refugee Committee	<b>48</b>
N.	Actors Laboratory	49
0.	American Youth for Democracy	49
P.	Citizens Committee for Motion Picture Strikers	150
Q.	National Committee to Win the Peace	- 50
R.	Hollywood Forum	50
5.	John Barnes Associates	51
T.	Western Council for Progressive Business, Labor and Agriculture	51
υ.	American Russian Institute	51
٧.	Civil Rights Congress	51
W.	Southern Conference for Human Welfare	52
x.	National Negro Congress	52
Y.	Russian-American Club	52
z.	Council of Hollywood Guilds and Unions	53
v.	COMMUNIST INFLUENCE IN MOTION PICTURES	51
٧.	SOVIET ACTIVITIES IN HOLLYWOOD	5
<b>A.</b>	Artkino Pictures, Incorporated	60
ī.	INVESTIGATION OF COLTUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN	62

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### COMMUNIST INFILIRATION INTO THE MOTION PICTURE INDUSTRY

### INTRODUCTION

The Communist Party has developed an organized body in the motion picture industry particularly among the unions and cultural organizations. There are at the present time 483 individuals who are or have been identified as Communists in Holly-wood. They are either connected with the motion picture industry or the radio industry. The Communists in the film colony make up a militant and trained group which is endeavoring to propagate the Communist cause through motion pictures.

### I. COMMUNIST PARTY MEMBERSHIP IN HOLLYWOOD AND METHOD OF OPERATION

### A. COMMUNIST PARTY MEMBERSHIP IN HOLLYWOOD

There is set out hereinafter a list of individuals who are or have been identified as Communists in Hollywood, California. These individuals are for the most part members of the Communist Party and were formerly members of the Communist Political Association's cultural and industrial sections. Los Anseles paid informant

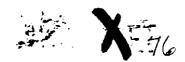
dustrial sections are composed of individuals employed either in the motion picture industry or in the radio industry. This list also contains the names of individuals who are known Communist Party members or were formerly members of the Communist Political Association. Their employment in the motion picture industry has been indicated by information obtained through

annyor through reliable informants.

It will be noted that following the names of the individuals listed there appears six columns. A brief paragraph explaining each of these columns is being set out prior to the list to describe completely the information set out in the list of individuals identified as Communists in Hollywood.

### I. MEMBER COMMUNIST POLITICAL ASSOCIATION, AUGUST, 1914.

An I will appear on the list under Roman Numeral I when the individual was identified as a member of the Communist Political Association in August of 1914.



# II. MEMBER COMMUNIST POLITICAL ASSOCIATION, JANUARY 8, 1945.

Under column Roman Numeral II an I will appear when the individual's name was found on the records of the Northwest Section of the Communist Political Association in Hollywood as obtained on January 8, 1945

# III. MEMBER COMMUNIST POLITICAL ASSOCIATION, JANUARY 16, 1945.

In the column headed by Roman Numeral III an I will appear following the names of the individuals who were identified as members of the Communist Political Association on January 16, 1945.

# IV. MEMBER COMMUNIST POLITICAL ASSOCIATION, FEBRUARY 26, 1945.

Under the column captioned Roman Numeral IV an X will appear following the names of the individuals that have been identified as members of the Communist Political Association

# V. MEMBER COMMUNIST PARTY, U.S.A., NOVEMBER 19, 1945.

As you will recall the Communist Political Association was dissolved in the summer of 1945 and subsequently the Party undertook to register its members under the reconstituted Communist Party, U.S.A.

The identifications effected have been indicated by an I under the column headed Roman Numeral V. It should be pointed out that this was the last occasion that access was had to the records of the cultural section of the Communist Party in Hollywood as such

# VI. MEMBER COMMUNIST PARTY, U.S.A. - CONFIDENTIAL INFORMANT OR BLACK BAG JOB, MAY 25. 1947.

An X will appear under column captioned Roman Numeral VI following the name of an individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture and radio industry.

who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture and radio industry by reliable confidential informants will be indicated under column VI by setting out the name of the confidential informant who so identified the individual in question:

that reliable paid Confidential Informant who is a member of the Communist Party in Los Angeles, stated that Lillian Alexander, the technical assistant to Harold Roberts, county membership director, maintained the "complete county records" of the Los Angeles County Communist Party.

NAME	Ī	皿	Ш.	IV	Ā	<u>vi</u> *
Adams, Alice			<i>,</i>			I
Adams, Charlotte		· <del></del> ··				. <b>I</b>
Adams, John						X
Adler, Inlla, aka Inlla Rosenfeld	x	I	<b>X</b>	<b>X</b>		- 14 T
Albert, Doris	x		<b>x</b> .	X	X	
Albert, Sam	x	I	I	I	I	

ho ho

Weer following name of informant reflects year in which information was obtained

NALE	Ī	<u>11</u>	III	<u>IV</u>	<u>v</u>	<u>VI</u> #
Alexander, Muriel	x	X	X	x		
Alland, Bill						X
Allen, Dede					X	
Altman, Vischa	x	x	x	x	÷	
Ames, Robert			÷			X .
Anderson, Charles						X
Atkins, Frances						X
Auerbach, Leonard						X
Atlas, Dorothy	x	X	X	X		
Atlas, Leopold	x	x	x	X	x	
Aubrey, Will	X	x	X	X		
Babb, Dorothy	x	x	X	X	X	x
Babb, Sonora	x	. x	x	X	x	
Backus, Georgia, aka Ers. Herman Alexander	X	X	<b>x</b> .	X	X	
Barzman, Ben	x	X	x	X	x	
Barzman, Norma	x	x	x	X	x	
Baumield, Frances	x		x			X
Beard, Cecil	<b></b>		x			<b>X</b>
Beck, George	x	x	x	X	. <u> </u>	
Bela, Nicholas	x	x	I	x	The second of th	

(_)

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NAME	Ī	II	<u>III</u>	<u>IV</u>	<u>v</u>	<u>VI</u> *
Benedict, Les (Len)						x
Bengal, Ben	x	I	x	X		
Bennett, Margaret						I
Benoff, Wac	x	- T	X =			• :
Bercovici, Frances		I	X	X	x	ton Sea.
Bercovici, Leonardo		x	x	X	X	
Bergman, Helmar	-	- : :-				
Berkeley, Martin	x	x	I	x		
Berkman, Morris						I
Bernardi, Harold						I
Bernson, George		I	I	I		
Berry, Gladys	x	X	X	X		
Berry, Jack	x	X	I.	x		
Bessie, Alvah	X	X	X	X	I	
Bessie, Helen	X	x	X	X		
Beverly, Helen, aka Helen Cobb	I		x	I		
Biberman, Edward	. I		<b>X</b>		<b>X</b>	
Biberman, Herbert	x	x	x	<b>.</b>		· · · · · · · · · · · · · · · · · · ·
Bilberman, Libbie						
Billings, Harry				_	44,	<b>X</b>
Birnkrant, Arthur	I	7	X	I	X	•
	<del>-</del> 5	-				

				•	•		
	· :	•					
	NAME	Ī	II	III	IV	<u>A</u>	<u>VI</u> *
	Birquist, Iillian	x	X	X	x	x	
	Blair, Mary						x
	Blake, Barbara						. I
_	Blake, Melissa		4	<b>-</b>			<b>X</b> . :
	Blake, William						Ž"
	Blanchard, Robert	X		X			
w th	Blanco, Leo		T				<b>X</b> ور
	Blankfort, Henry	x	x	X	X	X	I
	Blobena, Louise						X
	Bloch, Kalmon		x	X	X		
	Blowitz, Bill	X	X	X	X		
•	Bohnen, Roman	I	X	X	X		•
	Bollory, Janna						X
	Bordages, Asa	I					
	Boretz, Allen	x	X	X	X		
	Boxer, Herman	X	X	X	X	I	
E	Brackenrush, Louis						<b>X</b>
<b>E</b>	Brand, Phoebe, aka Phoebe Carnovsky	I	X	I	X	X	
ŧ	Brandt, Louis						<b>x</b>
÷	Brandt, Janet					.771 	I
	Braun, Irwin	x	I	I	x	I	x
	22 00003	-	6 -				
· · · · · · · · · · · · · · · · · · ·	en e				ű.	4	
<del>†</del>	· · · · · · · · · · · · · · · · · · ·	-	•	e		=	
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NAME	Ī	ΙΙ	. <u>III</u>	14	Ā	<u>VI</u> #
Bridges, Dorothy	X	X	x	X	x	
Bridges, Lloyd	X	x	X	X	X	
Brodine, Russell					-	
Bromberg, Joseph	x	X.	x	X	X	
- Bronson, Walter		4	3		X	·
Browda, Maurice		X	x	x		
Brown, Virginia	X	X	X	X		
Browner, Selma	-	- 7.2				x
Buchman, Harold	X	X	x	x	X	
Buchman, Sidney		x	X	x	X	
Bunin, Lew						X
Burns, Jessie	x		X			
Burrows, Abraham	x	X	x	x	X	X
Burton, Frank			•			
Burton, Val		x	x	X	X	
Butler, Hugo	X	<b>X</b> .	X	X		•
. Butler, Jean	x	x		X		
Byrd, Willie B.	-		•			X
Cameron, Russell		•	•			<b>X</b>
Carnovsky, Morris	X		x	x	X	· ·
Caro, Jacobino	x		x			
Carter, George				X		
Casetta, Mario			•		•	. X.

NAME	Ī	<u>II</u>	III	IA	<u>v</u>	<u>VI</u> *	
Casson, April (possibly Gasson)						x	
Chamberlain, Howard						x oxor	T
Chandler, Jerry						X TO IE	1
Chanin, Gerry, aka Gerry Schlein	X	X	X			• • •	_
Chapman, Clarise	X		X		X	Ten - Pan Ten - Ricks	
Chapman, Thomas	x		X		x		
Child, Mellise		7.7. 				x	
-Christlieb, Don	I	X	x	X		·	-
Clark, Angela						X	
Clark, Maurice	I	I	X	X	x		
Clarke, David G.						X	
Clayton, Roger						X	
Cobb, Helen (Helen Beverly)	X	X	X .	X	X		
Cobb, Lee	X				X		
Cohen, Ralph						x	
Coke, Dalton T.						I	
Cole, Beatrice		•				I	
Cole, Leeter	<b>X</b>	<b>X</b>	X	X	<b>X</b>	en e	
Coles, Nat			X	I	**************************************		
Collins, Linda	x	I	I	I		inger	
Collins, Richard	I	X	X	X		1 des	
Collis, James	I	I		I	1	With All	マ

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NAME	Ī	II	III	<u>IV</u>	<u>A</u>	<u>AI</u> *
Colsen, Martha						x
Comingore, Dorothy (Linda Collins)	I	X	X	X		
Compinsky, Dorothy					I	
Compinsky, Manuel					X	•
Cocaley, Ted	4	<u></u>				
Corey, George		x	X	X	X	
Coyle, Foyd E.						X
Daggett, Charles			x	X		
Daigle, Alfred	x		X	X		
Danforth, Helen						X
Davis, Florence						x
Davis, Norma						I
Davis, Phil						X
Davis, Sid						x
Decker, Bonnie						x
De Silva, Howard	x	X		X		
Dassin, Jules	x		x	X		
- Dessau, Paul						<b>.</b>
Deutsch, Helen	•					<b>X</b>
De Vincent, Micohel J.				-		<b>X</b>
Di Fiore, Lina	7	X	I	-	I	<u></u> + <del></del> + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + + .
Dimondstein, Marion			٠			I
Dimondstein, Morton		•			ا فينيا	X

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NAME	Ī	II	<u>III</u>	<u>IV</u>	<u>v</u>	<u>VI</u> *
Dimsdale, Howard	x	x	x	x	x	-
Dix, Marian Lloyd						x
Dmytryk, Edward		x	X	X	X	
Drdlik, Frank						, <b>X</b>
Duignan, Ruth		-	<b>5</b>			<b>x</b>
Eassan, Paul						ž.
Eastes, Larry						x
Eastman, Mary Lou		. 12.				X
- Edgley, Leslie (Negro)						X
Eldridge, Florence (Mrs. Frederic March)						
Elfman, Sam						X
Eliscu, Edward	x	x	X	X	x	
Elliott, Faith	x		X		x	
Ellis, Rayme			•			x
Ellis, Mary Jo	x	x	X	, <b>X</b>		٠
Elwood, Matilda						x
Endore, Guy	X	X	X	x	x	
Enfield, Cyril						
Englander, Margaret	X.	X	X	x	_ X _	<u>.</u>
Erwin, LeRoy F., Jr.					= -	<u> </u>
Evans, Charles					- 3 ¹ 1	X
Exley, Donald						x
Exley, Ruth			•			4.3

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NAME	Ī	II	III	<u>IV</u>	<u>v</u>	<u>VI</u> *
Faragoh, Elizabeth		I	x	X	x	
Farmer, Dick		•				x
Farmer, Virginia	x	x	x	x		
Feher, Milton	x	x	<b>, X</b>	X		,
Feltberg, Walter			=			X .
Fielding, Bruce						X
Firedman, Frances						X
Fleischman, Steve		<b>X</b> ,	x	X	x	
"Fletcher, Blair			x		. *	
Foray, June	x	X	X	X	x	
Frank, Anne Ray	x	x	X		x	
Freund, Furton					ē	X
Froelich, Anne, aka Ers. Philip Taylor	x	<b>x</b>	X	I		
Fuller, Lester	X	X	<b>x</b> .	X	X	
Garrett, Betty						I
Gersh, Phillip						X
Gibson, Julie	x	X	x	I	x	
Cilbert, Ed	-					- <b>X</b>
Endilbert, Frances				e, regions		I I
Gilbert, Jody	X	x	I	I		- , , , , , , , , , , , , , , , , , , ,
Glass, Ned	x	x	X	I		حصر بساحث
Goff, Iloyd						لتن

Goldberg, Martha

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	NAME	Ī	<u> 11</u>	III	IV	<u>v</u>	<u>VI</u> *	
	Goldblatt, Harriet	X		X	X			
	Golub, Nathan						x	
	Goodwin, Finley						x	
	Gordon, Bernard	X		x		X		٠
	Gordon, Don	x	د	<u>.</u> X		x		
	Gordon, Julian						X	
	Gorney, Jay	X	X	x	x	x		
y 11	Gorney, Sandra	x	, <b>X</b>	x	x	x		
	-Graff, Freddy	x	x	X	x			
	Granata, Edward P.						X	·
	Grant, David					(		
		v	X	x	x	x		
	Grant, Morton	X				•	. <del></del>	je.
	Grau, Gilbert	X	X	X	X		v	
	Gray, William			•			X	
	Green, Anna, aka Ann Koch	X	X	X	X	I		
	Green, Eunice						X	
	Greenberg, Lester						I	
·	Greenberg, Rosalie		-				<b>X</b>	
	Grennard, Elliot		X	I	I	. <b>I</b> .	ار المحمود الم المحمود المحمود	-
	Gross, Jennie				•	•	<b>x</b>	
	Grumes, Albert					•		
	Guilford, Jack	1		I	x			
	•	I	x	. x	x	I	14 15 15 15 15 15 15 15 15 15 15 15 15 15	ومراض
	Hammer, Al	_		-			- <b>y</b>	· 87

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NALE	. <u>I</u>	<u>II</u>	<u> </u>	ĪĀ	<u>A</u>	<u>AI</u> #	
Hammer, Bea	x	x	x	X	x		
Harper, Annette	х	X	x	x	x		_
Harris, Louis	x	x	x	x	X		COM
Helford, Norris					٠	x	Y UT
Hellgreen, George		4	1.5			X	<del></del> -
Hellgreen, Nora						X	
Herman, Muriel						x	
Hilberman, Libbie			٠			x	
Holland, Tom		X	X	x			· · · ·
Holmes, Ellen					•	x	
Holzer, Herbert M.						<b>x</b> -	
Homtrose, D. C.						X	
Hood, Edward P						X	
Horne, Victoria		x	х .	x	x		
House, Mary						x	
Hovey, Constance		x	x	x	x.		
Hovey, Serge		x	x	x	x		
Hovey, Tamara	· • • • • • • • • • • • • • • • • • • •	x	x	x	I		
Hubley, Claudia	1	<b>C</b>	x				
Hughes, Merle						. <b>x</b>	
Hughes, R.						<b>X</b>	August ("F
Idriss, Ramiz	2	<b>K</b>	X	¥		x	_
Inge, Joe			•		٠.٠.	SE	P. S.
		13	<b>-</b>				

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NANE	Ī	<u>11</u>	Ш	IV	<u>v</u>	<u>VI</u> *
Ingram, Rex	X	X	x	X		X
Irwin, Leslie				•		X
Jackson, John			X	X		
James, Dan	x		x		X	
James, Lillith	X		X ·		X	
Jarrico, Paul	X	X	X	X		
Jarrico, Sylvia						x
Jasper, Helen	X	· .: .	x			
"Jasper, Marjorie						X
Jones, Keith						x
Jones, M.						X
Kadish, Ben	X	x	X	X	X	
Kahn, Gordon	X	X	X	X	X	
Katz, Helen		X	<b>x</b> .	X		
Kaufman, Oliver						X
Keran, Chuck						x
Kerwin, Jeanne		X	X	X		X
Killian, Victor	x	X	X	X	X	
King, Don	X	X	X	X		-
Kraft, Hyman	I	X	x	X	X	
Krasnow, Ben						<b>X</b>
Lamar, Truman	٠					x
Landers, Harry			•			X 
Lang, David	۱ ــ	)	. 1		X,	FISE

NAME	Ī	<u>11</u>	ΪΪÌ	IV	<u>v</u>	<u>vi</u> *
Lardner, Ring, Jr.	x	x	x	x	X	
Larkin, Katherine						X
Lauay, Phyliss						X
Lawson, John Howard	x	x	x	X	X	,
Lawrence, Marc	x	T.	₋ X	X	X	•
Lee, Canada	x					***
Lee, Sandra						X
Lees, Robert	X	<b>X</b>	X	X	x	
"Lennart, Isabel	X.	X	x	X	x	
Lenzen, Miriam						x
Lessner, Herbert	x	X	x	X		
Levy, Melvin	x	x	x	X	X	
Lewis, Harvey						I
Lewis, Herbert Clyde		X	<b>x</b> .	x	x	
Leyda, Jay	X					
Illoyd, Norman		X	.X	x	I	
Logan, Humphrey						I
MacClelland, Ken						I
McHugh, Kitty	<b>X</b>	Ĭ	X	<b>X</b>		<del></del> 
Meil, Allan D.						<b>3</b>
McVeigh, Paul	X	I	x	X	1	<b>-</b>
Maes, Simone			X		:	X
Mahler, Millie		I	. I	X		
Maltz, Albert	x	x	X	X	X	\$ X

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NAME	Ī	II	<u>III</u>	IA	<u>v</u>	<u>VI</u> *	
Manoff, Arnold	x	X	X	X	X	X	
Mann, Hack						<b>X</b>	<b>~</b>
Mann, Winnie						X ·	·
March, Frederic							
Marchionni, Charles			<del>-</del>			X	
Marlowe, Brian	x	x	X	x	X		
Mason, Esta		<b>X</b>	X	X			
Hattison, Mathew		• .				X	
Mayer, Pay		X	X	X			
Meadow, Leon					x		
Mendelssolm, Lafcadio						X	
Menkes, Gertrude						X	
Menkin, Lawrence						X	
Miller, John	x	X	х -	X	X	X	
Miller, Patricia	X	x	X	x	x	Х	
Miller, Virginia						I	
Hillholland, Charles	X	X	X	X	X		
Mischel, Florence	· <b>X</b>	<b>X</b>	<b>X</b> -		<b>.</b>	-	The second secon
Hischel, Joseph	. 🎩	x		X	ı X		
Morgan, Joe				-			
Moore, Irving		I	x	X	x	X	
Morley, Hank						<b>X</b>	
Morley, Karen aka Karen Vicor		X	X	<b>X</b> •	<b>X</b>	a garage	SXRET

NALE	ī	ĪĪ	III	<u>IV</u>	<u>v</u>	<u>VI</u> *
Moss, Jack	X	x	x	x	x	
Mullen, Virginia						X
Murphy, Maurice						x
Myers, Al	x	x	x	X		
Meyers, Barbara	X		, X			
Myers , Henry	X	X	x	x		
Nelson, Ruth	X	X	x	x		
Nicholas, Geraldine	· X	- : <b>X</b>	X	X	x	
. O'Flaherty, E. B.		•				X
Offner, Herbert	x	X	X	X		
Oranata, Edward S.						x
Orme, Rosemary S.						x
Ornitz, Sam	x	x	x	X	x	
Paige, Clinton						x
Palastky, A.			. •			X
Paley, Stanley		x	X	. 🗶		
Parker, Lillian	•					x
Parks, Larry	x	x	X	X	I	
Pederson, Peter		-				X
Peel, Spencer				-		I
Pelleti, John V.						<b>.</b> X
Perlin, Paul	x		x		`, '	X
Peters, John	 - ,					x
Philips, Peggy		x	. *	x		
THE TANK TOWN				. ••	: 1	<b>y</b> ' 🖟 .

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NAME	Ī	<u> 11</u>	ĬĨI	īā	Ā	<u>VI</u> *	
Pine, Les				x	x		
Pinney, Ted						X	
Placet, Kermit						x	
Polonsky, Abraham					x		0.5
Powell, Homer		<u> </u>	<del>,</del>			x :	SECRET
Prager, Stanley	x	x	x	X	x	-E- 64	
Pratt, Carolyn						x	
Privel, Lucien	X	· <b>x</b>	X	x	X		
- Ragsdale, Byron Young						.X	· • • • • • • • • • • • • • • • • • • •
Ragsdale, Lacalla W.						x	
Rapf, Maurice	x	x	X	X	X		
Ravetch, Irving		x	x	x			
Reed, Valerie						x	
Reid, Armold			•		x		
Revel, Elaine						I	
Revere, Anne	x	x	X	X	x		
Reynolds, Jack	x		X			X	-
Richards, Robert L.		x	x	X			
Richardson, Carolyn		I	X	I			
Richardson, Melonie		x	X	I		OT Te	•
Richardson, William L.		x	X	x	ر - با سو <del>د ما سو</del> د الد	io Mai	-
Rinaldo, Frederic	I		X			I	
Ripps, Harry	· <b>x</b>		I		~~2	to Fi	
•		_ 18	<u>.</u>		77	1 9 700 8	•

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<u>NALE</u>	Ī	<u> 11</u>	TII	<u>IV</u>	<u>v</u>	<u>VI</u> *	
River, Joerney		X	X	X			
River, W. L.	X				X		-6
Roberts, Stanley						X	A A
Robinson, Earl	x	X	x	X			
Robinson, Edward G.		- T	, •				
Robinson, Jerry		X	X	x	x		
Robison, David	X		x	X			
Rohl, Anita						X	
Rohl, Dave						X	
Rolfe, Ed	X	X	x	x	x		
Roma, Margrit						x	
Romano, Amelia	x	X	x	X	X		
Romano, Mary	•					X	
Roth, Esther	x	X	х .	X	X		
Roth, Henry	x	X	x	X	X		
Roth, Fichard				•		X	
Rossen, Robert	x		x		X		
Rotstein, Herman	<b>X</b>	I	x	X			
Roussea, Louise						, <b>x</b>	
Rubane, B.						<b>X</b>	
Rudnick, Stella	•	x	x	x	x		
Ruskin, B.	·					I	
Ruskin, Shimen	x	ı	. 1	X	<b>X</b> ',	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	SX
Ryan, Ralph						*	74

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NACE	Ī	<u> 11</u>	III	<u>IV</u>	<u>v</u>	<u>VI</u> *
Sak, Gus						x
Salt, Waldo	x	X	x	X		
Samuels, Murray	x	I	X	X		
Sandell, Bea	I	x		x		•
Sandell, George		X.	X	X		• •
Sanford, John	x	x	x	X	X	
Sanford, Marguerite	x	x	x	x		
Saul, Oscar	X	·· <b>X</b>	X	X		
-Saylin, Marcella						X
Schaftel, George			X	X		
Schneider, Paul						x
Schoenfeld, Benard					X	
Schuelberg, Virginia	x		x	x		
Schuler, Dorothy						x
Schwartz, Zack						x
Scott, Adrian	x	X	x	X	X	
Seffinger, Ben						X
Seigel, Sanford						X
Selic, Leonard	x	X	X			ا المعادد الم
Bellers, Kay		x	I	<b>x</b> -	- 10 mg - 10 m	
Selvin, Min	x		x			
Shaw, Ben	x	X	I	X	I	N * =
Sherwood, Stanley					,	I
Shore, Wilma	x	X	X	x	X.,	A Paris
Short, Anita	Fin :	•	-	- :		I

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NAME	Ī	<u>II</u>	<u> 111</u>	<u>v</u>	<u>Ā</u>	<u>VI*</u>
Short, Robin	x	x	<b>X</b>	x		
Siegel, Sam		X	X	X	<b>.</b> X	
Simmons, Like						X
Sklar, George	x	X	x	X		
_Smith_Art	X	X	χ,,	X		
Smith, Corinne						X
Smith, Edward, was Israel Valensky	<b>X</b>	<b>X</b>	x			X
Smith, Harold	x	X	x	x	X	X
Smith, James		·				X
Smith, Lita						X
Smith, Kilton	x	x	x	X		
Smith, Ralph						x
Sniffin, Jane					-	X
Snyder, Mike			•			x
Solomon, Jack						x
Solomon, Louis	x	x	x	x	x	
Sondergaard, Gale, aka Lrs. Herbert Biberman	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>	<b>X</b>	
Sorrell, Herbert K.						

Stein, Philip

	nasœ	Ī	<u> 11</u>	<u>ŤĨĨ</u>	IV	<u>v</u>	<u>VI</u> *	
	Stevenson, Philip	_	x	x	x	X		
	Stewart, Gordon						I	
	Stillman, Sam						x	
	Stone, George						X	
	Strauss, Theodore			<b>-</b> .		x	•	Williams
<b>-</b> .		x	<b>4</b> .	x			See No.	MARIE
	Sullivan, Glenda	- X	x	x	X	x		
	Taffel, Bess		X	x	x			
	Tanner, Harry		X	x	X	X		
	Tarcai, Mary	<b>x</b>			X	X		
	Tarloff, Frank	X	X	X	A	•	x	
	Thery, Jacques						-	
	Thomas, George H.	X	X	X	x		X	•
	Tolins, Natalie						X	
	Towhin, Cyril	x	X	X	X .	X		
	Townsend, Leo	x	X	x	X	X		
	Trabin, Rosabelle						x	
	Trabue, Marion			X				
	Tree, Dorothy	I	x	x	X	x		
	Trivers, Paul	X	X	<b>x</b>	X	X .	<del></del>	
udro e B	in the state of th	x	x	x	x	X		
	Trumbo, Dalton					· _	X	
	Turner, Jeanne	1	1	x	x	X	-	
	Tuttle, Frank	x	_ 	X	I			Na:T
	Tuttle, Karen	*	X.		_		21/1	X
	Urban, Paul	_				_		97
	Uris, Michael	<b>X</b>	<b>X</b>	_ 22 ·	.≣ <b>X</b> 	1	and the second s	
	and the second s							

HAME	<u>I</u>	<u> 11</u>	III	<u> 17</u>	<u>v</u>	<u>vi</u> *
Urme, Rosemary S.	_	-				x
Valz, (or Volz), Raddie						x
						x
Vandermenlen, Harry						x
Van Der Kar, Joseph						<b>x</b> : :
Van Sickle, Euth		-	÷			- 21
Viertel, Virginia		X			X	
Villard, Paul	X	X	X	x		
Vincent, Hark			. 🗶			
Virgo, Jean	x	X	X	x	x	
Virgo, Peter	x	x	x	X	X	
Wakestein, Hy						x
Walden, Alexander	x	X	X	X	X	
Walker, Thelma						X
Walper, Norman		X	X	. X	X	
Ware, Eugene		X	X	X		_
Warren, Lucy						x
Washington, Norma		X	X	X		
Watts, William	X	X	X	X		
Weber, John Mrs.	X	X	X	X		
Webster, Sherman B.						I
Weil, Richard		x	¥	X	AND THE STATE OF T	a. Ma a
Weiner, Herman			I	I		I
Weintraub, Al						I
Wexley, John	I		I		I	

<u>(</u>)

X-9

			4 = 41 Mg			
NANE	. <u>I</u>	<u>II</u>	III	<u>IV</u>	<u>v</u>	<u>VI</u> *
White, Isidore						x
Whitman, Ernest		X	X	X		
Whitney, Lynn	X	x	x	x	x	
Wilcox, Pamela		X	X,	X	X	• ,
Williams, Bob						X
- Williams, Frances						x
Wilner, George						X
.Wilner, Tiba Carlin						X
Wilson, Alice						x
Winchell, Prentiss		x	x	X	x	
Winters, Bea	x		x			x
Wroblewski, Mary						x
Yaris, Buddy	X	x	x	X	X	
Yarrick, Kaia			•			x
Yubave, Corrine						X
Yurden, Clay			x	x	x	
Zeller, David				<del></del>		X

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^{*}Year following name of informant reflects year in which information was obtained.

## B. METHOD OF OPERATION

As a part of the general program of Communist penetration into the motion picture industry Confidential Informant of the Los Angeles Office has reported that the Communist Party considered the importation of known pro-Communist individuals into the Hollywood area of great significance. A large percentage of such individuals have been brought into Hollywood commencing in 1935 through 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry. Among the exiled refugees prominent in pro-Soviet and Communist circles in Hollywood is Hanns Eisler. Hanns Eisler is the brother of Gerhardt Eisler who was recently convicted on contempt of Congress. Hanns Eisler has been the subject of an un-American Activities Committee inquiry into the motion picture industry. Hanns Eisler has an extensive record of Soviet and Communist affiliations both in the United States and Europe which had been brought to your attention in a separate memorandum dated March 7, 1947.

Confidential Informant provided information indicating that the Communists have recently lost ground to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. Her elated that this latter type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at PKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant has related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to and extends throughout the industry, tending to make it somewhat sacred for any criticism of a definite or specific nature. Other individuals of this type who have been elevated to key positions in the industry include the following:

- 25 -

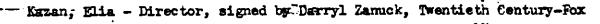
MacDougall, Ranald - Made producer by Warner Bros.

Kurnitz, Harry - Associate Producer with Mary Pickford and Lester Cowan

Kanin, Garson - Producer with Universal-International

Caspary, Vera - Long-term writer with Eagle-Lion

Sperling, Milton - Producer, Warner Bros.



Traube, Shepard - Signed as Director for RKO

Rossen, Robert - Director, RKO

Herbert, F. Hugh - Director, Twentieth Century-Fox

Koenig, Lester - Producer, Liberty Films, William Wyler Productions

Kelly, Gene - MRM Studios announced that he will soon be made a director for that firm.

Informant has stated that there has been a noticeable change take place in the general tactical lines and methods of operation of the Communist Party in the film industry. He stated that this is apparently due to the wave of exposures of individual Communists and Communist Party line followers in governmental and other circles as a part of the broad campaign of the attack now being waged on Communism. There has resulted in the Communist Party a change in its methods of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists, as well as Communist sympathizers, have been drawn back to less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well known have been forced to the front to carry on the program, not as Communists but camouflaged as "liberals" and "progressives."

related that these Communists are even boring within the anti-Communists movement with the object in view of taking over the movement and directing it to describe harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorous enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "Strategy and Tactics." It should be pointed out that this Informant is a former member of the Communist Party and consequently has considerable knowledge of the Communist movement, its strategy and tactics.

stated that it is becoming more and more apparent that the Communists are using permanent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence the Communist Farty hopes to cover up these individuals' real Communist connections. He continued by stating that the following top producers over a period of years not only employed Communists and Communist sympathizers some of whom were notoriously known but have protected them whenever their names or reputations have been exposed to public notice: David Selznick, Samuel Goldwyn, Warner Brothers, Charles Chaplin, and Walter Wanger. He further analyzed the present situation by relating that produceze in the motion picture industry could clean up the Communist movement if they saw fit, stating that up until very recently there was no recorded instance where the Hollywood motion picture industry or any of its top influential leaders have ever denounced Communism or Communists publicly. Basically, he said they are "Internationalists." Because of this the activity of the Communists and their sympathizers, who do the real work for the Communist cause, increases day by day with added influence in all departments of the motion picture industry.

### II. COMMUNIST INFILTRATION OF LABOR GROUPS

Confidential Informant of the Los Angeles Office, who was a member of the Communist Party from that in 1934 the Communist Party realized the propaganda possibilities in the motion picture field and decided to move into the motion picture industry. He related that in the spring of 1935 direct orders came down in mimeographed form from the top structure of the Communist Party, USA, to all units in the Los Angeles area instruct them to intensify and concentrate their activities on Hollywood and the motion picture industry. This directive emphasized the fact that Communists must try to capture the labor unions and pointed out that if this were done, the unions could be of transmit service in influencing the type of pictures produced and thus serving the Communist cause. It should be pointed out that Informant did not furnish this information to the Bureau until 1942 and, consequently, this mimeographed form referred to by his not available.

stated that in the early days of the motion picture industry there apparently was no consistency in the labor organizational set-up. The principal active labor organization was the International Alliance of Theatrical Stage Employees (IATSE).

### International Alliance of Theatrical Stage Employees

Confidential Informant reported that this was an autonomous group of local labor unions identified with the American Federation of Labor. The International Alliance of Theatrical Stage Employees jurisdiction was recognized as the only union organization in Hollywood for a number of years. However, on two occasions, in 1923, respectively, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute as was broken by members of outside unions entering the field as strikebreakers. The related that these unsuccessful strikes brought about a very chaotic condition in the labor field in 1933 which caused many of the workers to lose confidence in the American field in 1933 which caused many of the workers to lose confidence in the American field in Labor (AFL). As a result, the Communist Party had little difficulty moving into the unorganized field with the Notion Picture Workers Industrial Union.

#### Notion Picture Workers Industrial Union

Informant stated that this was an independent group completely under the control of Communist elements and taking orders directly from local Communist plants and taking orders directly from local Communist plants. In the short time between the oreation of this union in January of and April of 1935 it had obtained a large number of members and was well on its way becoming the leading union in Hollywood. However, about that time instructions were sent out by the Central Committee of the Communist Party that the Party had changed line from that of advocating the creation of separate unions under Communist control that of affiliating with existing unions with the hope of taking over the control of these groups. In Hollywood the Communist activity was directed at affiliating with AFL groups. These instructions called for the liquidation of all independent union and their members sent in to the AFL unions. This policy was followed by the Notice Picture Workers Industrial Union which resulted in the gradual disintegration of the union. It was officially dissolved in February of 1936.

According to during this same period the CIO was being organized by John L. Lewis and several attempts were made by the CIO to organize in the motion picture industry. There were at that time approximately 25 labor unions of various types in the motion picture industry. Some of these were affiliated with the AFL and the balance were independent unions. Stated that in 1937 Herbert K. Sorrell became the president of the Studio Painters Local 644 of the International Brotherhood of Painters, Decoratore, and Paperhangers of America, AFL. This union was a newly activated AFL group. Sorrell soon became the leader of the Communist factions among Hollywood labor circles. After he had developed the leaders of a number of locals which had strong Communist factions in them, he moved to set up an organization which would tie all the locale into one body under his domination. Consequently, in the fall of 1941 the Conference of Studio Unions was formed.

With regard to Herbert K. Sorrell, it should be pointed out that the LesAngeles Office received from Tom Cavitt, a representative of the Tenney Committee
investigating un-American activities on behalf of the California State Legislature,
a receipt for a Communist Party membership (Book No. 60622) with the signature "Herb
Stewart." The Los Angeles Field Division also has in its files a photostatic copy of
1938 registration blank which indicates that the Party name, Herbert Stewart, was
assigned Communist Party Book No. 60622. It indicated that he injured the Communist Pa
in 1936. This was obtained from Informant
California. These documents were furnished to the Bureau's Technical

Laboratory together with known handwriting specimens of Herbert K. Sorrell. The Burea Laboratory identified Sorrell's handwriting with that on the photostatic copy of the 1 registration blank and the photographic copy of the membership book receipt. Confident Informant has identified Sorrell as the leader of the Communist controlled unions in Hollywood motion picture industry. There is no current information reflecting that Sorrell is at the present time a member of the Communist Party.

#### Conference of Studio Unions

Confidential Informant refers to this group as a small compact organisation composed of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which is under the control of the Communist Party operating through its members in those unions which have captured key positions. It is further been described as a Hollywood studio labor group to act as the control and ste committee which coordinates and directs Communist union activities, looking toward the taking over of all studio workers and their unions into the Communist Party orbit. The Conference of Studio Unions, according to the taking over of all studio workers and their unions into the Communist Party orbit. The Conference of Studio Unions, according to the organisation upon which the Mommunist Party relies for eventual complete domination of motion picture unions.

The unions which at present compose the Conference of Studio Unions are as follows: It will be noted that of the eleven unions listed, ten are associated with AFL.

#### <u>Local</u>

Screen Set Designers Local 1421, AFL

Screen Publiciets Guild Local 1489, AFL

#### Parent Organisation

Bretherhood of Painters, Decorators, and Paperhangers of America

Brotherhood of Painters, Decorators, and Paperhangers of America

### Local

Screen Story Analyst Guild Local 1488, AFL

Screen Cartoonists Guild Local 852, AFL

Moving Picture Painters and Scenic Artists, Local 644, AFL

Special Officers and Guards Local 193, AFL

Building Service Employees Local 278, AFL

Studio Carpenters Local 946, AFL

Studio Electrical Workers Local 40, AFL

Studio Sheet Metal Workers Local 108, AFL

Studio Machinists Local Cinema Lodge 1185

# Parent Organization

Brotherhood of Painters, Decorators, and Paperhangers of America

Brotherhood of Painters, Decorators, and Paperhangers of America

Brotherhood of Painters, Decorators, and Paperhangers of America

Building Service Employees International Union

Building Service Employees International Union

United Brotherhood of Carpenters and Joiners of America

International Brotherhood of Electrical Workers

Studio Metal Workers International Union

International Association of Machinists

related that since the origin of the Conference of Studio Unions, several strikes have developed in the motion picture industry which basically were the result of jurisdictional disputes between the Communist bloc or Conference of Studio Unions and the International Alliance of Theatrical Stage Employees under the leadership of Richard Walsh, international president.

Concerning these strikes participated in by the Conference of Studio Unions, Informant has advised that they were not legitimate labor disputes but rather strikes by a group of Communist dominated local unions using the question of jurisidictic as an excuse to create a strike. It stated that these disputes have been attempts by the Communist element to disrupt the International Alliance of Theatrical Stage Employees and that the Communist issue was usually the question around which the dispute revolved rather than the usual issue of wages, hours, or working conditions. He related that Herbert K. Sorrell, head of the Conference of Studio Unions, received the support of the Communist Party locals in these jurisdictional disputes.

Informant related that on March 12, 1945, a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees precipitated a strike which was purely political in character and was an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees unions in Hollywood. continued that from March 12, 1949 until July 28 the Communist Party line in the United States was one, of collaboration which had been adopted at the time Russia was invaded by Germany in June 27, 1941. He stated that

view of this, the Communist Party did not take an active part in this strike. However, on July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party, USA, and elected William Z. Foster as the new national chairman. related that on this occasion the Party announced that it would relinquish its Browder revisionist policies and return to the basic Marxist-Leninist principles. Immediately after the change in the Party line, the Communist press began to support the strike and the Communist Party in Los Angeles began to issue leaflets through its various branches calling on the workers to man the picket lines in the strike. According to Informant it was obvious that the Communist Party and its members were whipping the situation toward the violent stage. Turing October of 1945 numerous individuals were injured and violence reached such a pitch that the public and traffic were not permitted in the vicinity of Warner Brothers Studio. This strike was settled on October 29, 1945, when an agreement was reached between high AFL union officials and Eric Johnston of the Lotion Picture Producers association.

Confidential Informant related that the real purpose of the Conference of Studio Unions was two-rold: first, the union desired to keep the general labor situation agitated in line with the Communist Party program of creating confusion in the United States; and, secondly, to maintain intact the leadership of Herbert K. Sorrell.

A strike was again called in September of 1946 by the Conference of Studio Unions. Information is well as

this strike was again a purely jurisdictional matter between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions. They stated that this was merely a continuation of the previous strike in 1945 which lasted for some eight months. This strike resulted in numerous strikers and union leaders being arrested in Los Angeles. The strikers picketing the studios were arrested for violating the Superior Court's injunction which prohibited mass picketing and the Conference of Studio Unions' leaders were arrested on charges of criminal conspiracy.

The Los Angeles Times for January 7, 1947, reflected that on November 22, 1946, the following individuals were indicted by a Los Angeles County Grand Jury for felonious conspiracy: Herbert K. Sorrell, President of the Conference of Studio Unions; Matthew Mattison, Business Agent for the Screen Story Analyst Guild; James Skelton, Studio Carpenters Local 946 and Chairman of the Strike Strategy Committee; Averill Berman, Radio Commentator; Norval Crutcher, Secretary-Treasurer of the International Alliance of Theatrical Stage Employees, Local 683; Russell L. McKnight of Local Union 683, Laboratory Technicians, IATSE; John R. Martin, Local Union 683; Laboratory Technicians, IATSE; Roy Tinsdall, International Brotherhood of Electrical Workers, Local Union 40; Frank Drdlik of the Set Decorators, Local 1421 and Carl Head, Studio Painters, Local 644; Andrew Lawless; Louis Whitman; Ray Higby, and Edward Gilbert.

With the exception of Andrew Lawless, Louis Whitman, Ray Highly and Edward Gilbert, all of the above-listed individuals who were indicted for

felonious conspiracy have been identified by Confidential Informant as leaders of the Communist faction within the Hollywood Studio Crafts and Unions. Stated that they are all spokesmen together with Sorrell for the program of the Communist Party. In addition, Averill Berman, radio commentator, has been identified as a former member of the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions, a Communist influenced group, and a speaker before a gathering of the American Youth for Democracy according to the People's World of September 28, 1946. On November 23, 1946, the 812 individuals who were arrested in conjunction wit the mass picketing which was in violation of the Superior Court injunction were each released on \$50.00 bond. The pending court action against the strikers and leaders had not been settled as of July 8, 1947.

- The Conference of Studio Unions has also been spreading its influence into the radio field through an alliance with another group of like nature which was recently formed. This new bloc of unions is known as the Council of Radio Unions. An organizational meeting of the new group of Radio Unions was held on November 21, 1946, in Hollywood. Composing this preliminary bloc of unions are the following:

Radio Writers Guild Radio Directors Guild American Federation of Musicians, Local 47 American Federation of Radio Artists

previously identified

related that this group announced its affiliation with the Conference of Studio Unions. Commenting on this alliance, stated that this would be a most effective weapon (for the unions involved) because of the close affinity existing between the motion picture industry and the radio industry.

### Screen Writers Guild

The Motion Picture Alamanac for 1942 and 1943 reflected that the Screen Writers Guild was an affiliate of the Authors League of America, Inc. The Hollywood Press Times for November 10, 1944, reflected that the Screen Writers Guild was organized in 1933 in the Hollywood motion picture industry. Informant has reported that this was one of the first unions in the cultural field to come under the influence of Communists in Hollywood. He related that among the original organizers were John Howard Lawson, Samuel Ornitz, and Guy Endore. These individuals who have been identified as Communists are referred to in Section I of this memorandum where their Communist affiliations are set forth. According to John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt, and Hing Lardner, Jr., are among the leading Communists in the Guild who have been most influential in the forming of its policies. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I of this memorandum.

According to the organization's official publication in June of 1945 there were approximately 13,000 members of the Sereen Writers Guild. Of this number about 100 were identified as Communists at that time through the information obtained

are still affiliated with the motion picture industry are set out in Section I of this memorandum. In addition, a great many others, according to were associates of Communists reported to be sympathetic to Communist ideologies and/or members of 107 Communist front organizations.

However, in order to show the true significance of these figures, it is necessary to consider the reports of such confidential informants as

Motion Picture Alliance for the Preservation of American Ideals, the latter group having been formed to oppose Communist influence in the motion picture industry during February of 1944. These informants have stated that the Screen Writers Guild is actually controlled and operated by between 100 and 300 members who take an active interest in the work of the organization. As a further clarification of these figures, it was noted that in January of 1946 the "Screen Writer the official publication of the Screen Writers Guild, contained a report reflecting the there were 1317 members of the Screen Writers Guild. The report classified 972 members as being active and 345 as associate members. The associate members were identified as writers who have been elevated to directorships or producerships in the motion picture industry. It also pointed out that of the 972 members of the Screen Writers Guild only were employed at that time in the eight major studies in the motion picture industry.

The May, 1946, issue of this same publication, "Screen Writer," listed the Screen Writers Guild studio chairmen. This list included Malvin Levy for Columbia Studios, Isabel Lennart for Metro-Goldwyn-Mayer, Abe Polonsky for Paramount, and Henry Myers for REO. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I.

On November 13, 1946, the following were elected as officers of the Screen Writers Guild: Emmett Lavery, President; Hary McCall, First Vice-President; Howard Estabrook, Second Vice-President; Hugo Butler, Third Vice-President; F. Hugh Herbert, Secretary; and Marold Buchman, Treasurer. Of these individuals, Butler and Buchman has been identified as Communists and their Communist affiliations are set out in Section of this memorandum. Mary McCall, First Vice-President, has been identified by as having been a mamber of the League of American Writers, The Writers School, The Hollywood Writers Mobilization, and a member of the Hollywood Executive Board of the Hollywood Democratic Committee. The Communist connections of these organizations are discussed in Section III of this memorandum. Howard Estabrook, Second Vice-President, has been identified by Informant as a member of the League of American Writers, and instructor at the People's Education Center in Hollywood, and a member of the Executive Council of the Hollywood Democratic Committee. The Communist connections of these groups are discussed in Section III of this memorandum.

The "Screen Writer," previously identified as the official publication of the Screen Writers Guild, carries Dalton Trumbo as editor; Gerdon Kahn, managing editor, both of whom have been identified as Communists. Their Communist affiliations are set out in Section I of this memorandum. In addition to the above, Ring Lardner, Isabel Lennart, Theodore Strauss, and Paul Trivers of the editorial committee of the publication have been identified also as Communist Party members and whose Communist affiliations are set out in Section I.

As an example of the influence had by these Communists within the organization, I desire to call to your attention the October, 1946, issue of the "Screen Writer." In this publication, an editorial appears concerning the Communist inspired American Authors Authority; an article concerning the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Midore; a fourth

article on a technical phase of writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole bn wage negotiations for screen writers. The Communist affiliations of Howard Dimsdale, Guy Endore and Lester Cole referred to as Communists are set out in Section I.

In the back of the publication there is a section entitled "News Notes." An analysis of these notes also clearly shows how the Communist cause is disseminated by this publication. For example, "News Notes" in this issue carried an announcement by the California Labor School, a Communist inspired group, of a series of courses, a production by the Communist influenced Actors Laboratory, an announcement of the Communist influenced People's Educational Center carrying details of the curriculum of this school as well as a report concerning the Hollywood Writere Mobilization, a Communist influenced group. The Communist connections of the Actors Laboratory, The People's Educational Center, and the Hollywood Writers Mobilization are set out in Section III of this memorandum.

The American Authors Authority, previously referred to, was said to have been established and conceived by the Screen Writers Guild. The inception of this plan, according to the "Screen Writer," resulted from a meeting of the Screen Writers Guild Original Material Committee of which Communist Ring Lardner is the head. Briefly, the American Authors Authority plan, which was conceived under the guidance of Communist Ring Lardner, calls for this group to copyright in its own name, for the benefit of it members, all material, whether etage, screen, book, magazine, or radio, and the leasing but never selling, of the rights to all of this material under copyright. The America Authors Authority would encompass the work of the members of the Screen Writers Guild, Dramatists Guild, Authors League of America and the Radio Writers Guild. This plan can be seen as an instrument which in the hands of Communists would give them complete control of all written material.

In this connection it is of interest to point out that it was ascertained from a technical surveillance which was maintained on the residence of John Howard Lawson, identified in Section I as a Communist, that Lawson on May 23, 1946 etated in a conversation with Bert Bargeman that the best method to fight "Fascism" was to Communize the writers and producers in Hollywood and, eventually, centrol every picture and fiction story produced in Hollywood. He continued that perhaps one day it would be possible to control every news article in the United States that the people read. By way of identification concerning Bert Bargeman, it should be pointed out that at that time she was employed as a secretary at the Hollywood Writers Mobilisation.

It is through the Communists in this group, the Screen Writers Guild, that Communist ideology is disseminated to the fellow traveler, Communist sympathiser, and unsuspecting writers who are affiliated with the Guild in the motion picture industry. The Communists and Communist pressure in the Guild thus caused the injection into motion picture scripts of Communist propaganda and the slimination of anti-Communist statements and scenes from original motion picture scripts.

## Screen Writers Guild Hembers Connected with the Office of War Information Overseas Film Program

In July of 1945 over fifty writers, all members of the Screen Writers Guild, were working on Scripts for pictures to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were the following members of the Screen Writers Guild:

John Howard Lawson Marc Connelly Sidney Buchman Charles Brackett John Houseman Robert Rossen Howard Estabrook Howard Koch Harry Tugend Talbot Jennings

John Howard Lawson, Sidney Buchmen and Robert Rossen have been identified as Communists, and their Communist Party affiliations are set out in Section I.

Marc Conzelly has been reported by Informant in 1944 as having been a member of the Communist Party. This also stated that he was a member of the League of American Writers and the Hollywood Democratic Committee. The Communist connections of these two organizations are set out in Section III of this memorandum.

Charles Brackett has been identified by Informant as having been a member of the Screen Writers Guild, The League of American Writers, and The Hollywood Democratic Committee.

John Houseman has been identified by Informant Wolf as having been a member of the League of American Writers. The People's World, a Communist publication for June 10, 1944, reflected that Houseman was a member of the Hollywood Writers Mobilization.

The Communist affiliations of Howard Estabrook have previously been reported in this section of the memorandum.

Informant has reported that Howard Roch has been a member of the League of American Writers, The Screen Writers Guild, and The Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

Informant has related with regard to Harry Tugend that he was a member of the Screen Writers Guild and a member of the Höllywood Democratic Committee. The People's World for June 10, 1944, reflected that Tugend was a member of the Hollywood Writers Nobilization.

According to Informant Talbot Jennings was a member of the League of American Writers and the Screen Writers Guild.

As has been previously indicated in this section the organisational affiliations of the above individuals have been set out to show that these individuals have been connected with organisations which have been infiltrated by Communists or are under the influence of Communists. The organisations with which these individuals are affiliated are discussed in Section III of this memorandum.

### . III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

The Communist Party Directive of 1935, as reported by Confidential Informant previously referred to herein which directed the Communists to penetrate the motion picture industry, included a specific call to the Communist requesting that they concentrate on the so-called intellectual groups composed of directors, writers, artists, actors, actresses, and highly paid technicians. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far reaching. According to the Communist activity in this field has been to work through front organizations which were not openly identified as Communist-Party groups but, nevertheless, were controlled or under the influence of the Party through its official membership.

Informant reported that in 1930 in the Soviet Union there was set up an organization known as the International Union of Revolutionary Theatres. This group was the parent of a multitude of sub-organizations which, in the United States, were known as "orkers' Theatres, Theatre Groups, et cetera. The first group formed as an outgrowth of the International Union of Revolution Theatres was the League of Workers' Theatres created in New York in approximate 1932. During 1934 its name was changed to the New Theatre League.

## New Theatre League

Informant has reported that this organization set up a National Executive Board in 1935 composed of representatives in the writing and directing field throughout the United States. Among the individuals who were associated with this group in an executive capacity and who have been active in Hollywood are John Howard Lawson, writer; Albert Maltz, writer; Clifford Odets, writer; Jay Leyda, Director; Lester Cole, writer; Herbert Biberman, Director; Frank Tuttle, Director; J. Edgar Bromberg, actor; Lionel Stander, actor; and Donald Ogden Stewart, writer. Of the above mentioned individuals Lawson, Maltz, Leyda Cole, Hiberman, Tuttle, and Bromberg all have been identified as Communists and their Communist Party affiliations are set out in Section one. Clifford Odets, according to Informant was one of the original organizers of the League of American Writers.

Lionel Stander has been reported by Informant as having been a member of the American League for Peace and Democracy, as well as having been active in the American League Against war and Fascism and the North American Committee To Aid Spanish Democracy. Donald Ogden Stewart, according to Informant was a member of the League of American Writers, the American Peace Mobilization, International Workers Order, Screen Writers Guild, Hollywood Writers Mobilization and the American League for Peace and Democracy.

The American League Against War and Fascism and the American League for Peace and Democracy both are subversive organizations and have been declar subversive within the purview of the Hatch Act. The North American Committee To Aid Spanish Democracy is a Communist influenced organization as is the

International Workers Order, both of which have been referred to the Department for its consideration under Executive Order Number 9835, dated Earch 21, 1947. The Hollywood organizations with which these inviduals are affiliated are discussed in this Section of the memorandum.

## League of American Writers

According to another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an international organization of writers and intellectuals which had its origin at a World Congress of Writers held in Kharkov, Russia, during November of 1930.

of the Los Angeles Office Confidential Informant has advised that the Hollywood Chapter of the League of American Writers was established during the fall of 1935. He stated the the purpose of this group was to bring the writers employed in the motion picture industry under the influence of the League of American Writers which, at that time, was the foremost front organization operating in the so-called cultural and intellectual fields for the Communist Party in the United States. He related that the effort of this group were extremely successful, which resulted in this branch becoming, in a short time, the dominant unit of the League and one of its strongest propaganda instruments. also related that up until the time of the signing of the Hitler-Stalin Pact on August 23, 1939, the League of American Writers, including the Hollywood Chapter, worked out in the open and was most successful in its Communist activities. However, following the signing of this Pact the League, being completely under the control of the Communist Party, changed its position from one of collective security to isolation, which resulted in the League becoming very cautious and working practically in secret. This change in policy exposed the League of American Writers as a Communist front organizati

## Hollywood School for Writers

The League of American Writers established in Hollywood, according to Informant the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines followed by the League of American Writers and conditioned for eventual membership in the League as well as the Communist Party. This School was established in October of 1939. An examination of its listed instructors and lecturers for 1942-1943 reflects that the majority of them have been identified with various Communist Front movements Many of them actually were members of the Communist Party, such as John Howard Lawson, Guy Endore and Dalton Trumbo. The Communist Party affiliations of these individuals are set out in Section One of this memorandum.

### The Hollywood Writers Mobilization

According to Informant the Hollywood Writers Mobilization is another of the League of American Writers. It came into excistence in the latter part of 1941 or the early part of 1942, shortly after our entry into World War I

The reason for the creation of the Hollywood Writers Mobilization lies in the fact that the League of American Writers had become publicly branded as a Communist controlled organization. For example, Eugene Lyons in the widely-read book entitled, the "Red Decade", referred to the League of American Writers a a Communist-dominated group. Personnel of the new organization, the Hollywoo Writers Mobilization, included writers in the motion picture industry who had heretofore been affiliated with the League of American Writers. The Chairman of the new organization was Robert Rossen, who has been identified as a Communist as reflected in Section One of this memorandum and who is employed in the motion picture industry as a screen writer. Rossen was also active in the Sc Writers' Guild, a Communist influenced group.

Confidential Informant of the Los Angeles Office related that the following eight guilds sponsored the Hollywood Writers Mobilization at the time it was set up, and that each of these guilds was under Communist influence.

- 1. Screen Writers' Guild
- 2. Radio Writers' Guild
- 3. Screen Publicists Guild
- 4. Screen Readers! Guild
- 5. Screen Cartoonists Guild
- 6. American Newspaper Guild
- 7. Independent Fublicists Guild
- 3. Song Mriters' Protective Association

He related that while the total membership of these Guilds was approached y 7,500, the Hollywood writers Mobilization was operated by representation delegates from these Guilds which numbered not more than twenty-five individuals. He described it as more or less a steering committee for the activity of writers in the motion picture industry controlled and operated by such individuals as John Howard Lawson, Robert Rossen, Francis Faragoh and Herbert Bitman, all of whom he described as Communists. The Communist affiliations of a of these individuals with the exception of Francis Faragoh, is set out in Secone of this memorandum. He related that the organization was a paper—type grayich "stooged" for the League of American Writers, through which the latter continued to operate as a propaganda agency for the Communist Party.

The announced purpose of the Hollywood Writers Mobilization was to mobilize the writers in the screen industry to assist in the war effort and particularly to assist the various Government and military agencies in the preparation of propaganda material for use either against the enemy or for gomerale purposes at home. The described the organization's primary purpose abeing the providing of material for military camp shows slanted to project the Communist line.

According to Informant this organization injected such phases of Communist propaganda into its work as the demand for a second front, freed for India, Independence for Puerto Rico, racial equality and similar material which fostered the Communist Party program. In May of 1942, the Los Angeles Office learned that the publication of the Hollywood Writers Mobilization keeps

as the "Communique" was now captioned "Communique, Hollywood Writers Mobilzation for Defense in Cooperation with — CTI". The publication was being mailed under the official Government frank which read "Executive Office of the President, Office of Emergency Management, Mashington, D. C., Official Business. Penalty for Private Use to Avoid Payment of Postage, \$300 GPO." The Los Angels Office obtained two copies of this publication, one dated April 10, 1942 and the other dated April 17, 1942. The April 17, 1942 issue is maintained in the files of the Bureau.

Confidential Informant of the Los Angeles Office reported the following information concerning the background of this set up. He related that the head of the radio section of OFM at Washington was Bernard Schoenfeld, who was a close friend of Garson Kanin, the individual in charge of the film section of Old. Michael Kanin, a brother of Garson and Fay Kanin, the wife of Michael, are writers who were connected with the League of America Writers. Garson Kanin, according to this source, went to Schoenfeld in Washin ton and told him that he, Kanin, had a brother and sister-in-law who were in Hollywood. He stated that they were talented in writing and that they were very anxious and willing to be of assistance in the OEM. As a result of these contacts, Fay Kanin was put to work on a radio project preparing information being put out by the OEM. After which, Michael Manin appeared and suggested that they should get busy and contact the Hollywood League of American Writers and endeavor to have them prepare the information which was to be put out in the "Communique."

Mr. R. H. Mashburne was contacted on October 10, 1942, at which time he advised that he was appointed by Bernard Schoenfeld of the Office of Emergency Management to be in charge of the Los Angeles Branch of the OEM, Informa Division. He related that shortly thereafter he was contacted by Mrs. Fay Kan Michael Kanin, Ring Lardner, Jr. and others to discuss the means of obtaining aid of certain film writers to publicize those things which the Office of Emer Management, Information Division, wished to give publicity in order that correinformation could be made known to the public by the best possible means. He stated that on this occasion the "Communique", an information letter was decid upon as being the best method for this publicity.

Mr. Washburne related that he wrote a Mr. Robert Horton of the Office of Emergency Management, "ashington, D. C., and obtained authority to publish "Communique". The articles for the "Communique" were written by the committee which was composed of the aforementioned writers and others and were submitted to Mr. Washburne. Washburne related that he edited these articles which were mimeographed, assembled and distributed by his staff to members of the Film Wr Guild. According to Washburne, the specific purpose of this information letter was to put information into the hands of the members of the Film Writers' Guild with the idea that these persons would "Spot it" in the production upon which were working so that this information would be made available to the public are would give proper publicity to those things which the Office of Emergency Management felt should be publicized. Shortly after this committee was formed, Washburne stated that he was contacted by the Hollywood Writers Mabilization who if formed him that their organization had been set up for just Euch a purpose and therefore there was a duplication by the organization and the committee. Consecutive of the secunities where there was a duplication by the organization and the committee.

he related, that the committee became a part of the Hollywood Writers Hobiliza He stated that the first eight editions of the "Communique" were prepared on paper furnished by the Office of Emergency Management and were mimeographed by the Office of Emergency Management staff. He also related that the first three editions of the "Communique" were mailed under the franking privilege.

In March of 1943 the publication "Variety" reported that the Coordin tor of Inter-American Affairs would make transcripts of Office of War Informat Hollywood Writers Mobilization radio programs for broadcast in foreign language. The air show referred to was a radio program entitled "Free World Theatre Air Show", which was instituted and produced jointly by the Office of war Informat and—the Hollywood Writers Mobilization: "Variety" also reflected that the Holl wood Writers Mobilization held a meeting of forty writers to supply ideas for this program under the Chairmanship of John Wexley, who has been identified as a Communist and whose Communist Party affiliations are set out in Section One of this memorandum. The Free World Theatre Program had such individuals connected with it as Jay Gorney, Edward Eliscu and Henry Myers, writers of the propaganda musical comedy "Meet the People." These individuals likewise have been identified as Communists and their Communist connections are set out in Section One of this memorandum.

Special service contact of the Los Angeles Office advised that the Hollywood Briters Mobilization also wrote and produced a series of short propaganda plays for the ONI for use in industrial plants and Army camps. Those assisting in this phase of activity included well-known members of the League of American riters, a Communist front group. In addition, the Hollywood Writers Hobilization worked closely with Welson Poynter who, until July of 1943, was coordinator for Government films for OMI. relate that the production of these films was under the direct control and supervision of Poynter and that Poynter before accepting these films demanded a pro-Hussia slant as a prerequisite to acceptance. He reported that Poynter associated himself with the Hollywood Writers Mobilization and worked closely with Commu nist Robert Rossen, Waldo Salt and Frank Tuttle, all of whom have been identi fied as Communists in Section One of this memorandum. Poynter's office was discontinued in July of 1943.

In conjunction with the University of California at Los Angeles the Hollywood briters Mobilization jointly sponsored the Fifth Writers' Congress. Actually, according to this Fifth Writers' Congress was the Fifth Congrest that League of American Writers but was not termed as such due to the fact that the League of American Writers had become publicly branded as a Communist dominated group. This Congress was held as scheduled and attended by some fifteen hundred writers from all over the United States. Informant related that the Hollywood Writers Mobilization was the medium whereby the Communist control of the entire proceedings was established and maintained. He stated that the leading Communist writers were said to have attended and dominated every session.

The "Peoples World", a west coast Communist newspaper for June 10, 1944, reflected that arrangements were made between Robert Riskin, Chief of

the Overseas Film Bureau of the OLI and the Hollywood Writers Mobilization, whereby the screen writers would assume responsibility for the production and writing of all documentary films for overseas distribution. The program of films called for a "Projection of America" series and a new group of invasion films for distribution in Germany and the satellite countries.

The Hollywood Eriters Mobilization, according to the article, had set up a working committee which was to consist of such well-known Communists as John Howard Lawson and Robert Rossen identified in Section One of this memorandum. In addition, such prominent Communist sympathizers as Marc Connelly, Howard Esterbrook, John Houseman, Talbot Jennings, Howard Koch and Harry Tugend, all who have been identified with Communist influenced or infiltrated groups previously in this memorandum.

The August 7, 1944, issue of "Variety" reported that a program of eleven short subjects and five newsreel bulletins had been arranged for production by the Hollywood Writers Mobilization. The article reflected that the films would be produced in various Hollywood studios with players from the Screen Actors' Guild and writers from the Hollywood Writers Mobilization.

The pictures planned to be produced included the following: "It's Murder," "The Story With Two Endings", "When He Comes Home", "So Far So Good", "Air Transport Command", and "World Peace Through World Trade." "It's Murder" was written by Henry Blankfort, who has been identified as a Communist. "The Story With Two Endings" was to be written by Harold Buchman and Lou Solomon, both of whom were identified as Communists. "When He Comes Home" was to be written by Paul Trivers. Trivers has also been identified as a Communist. "So Far So Good" was being written by Oscar Saul, also identified as a Communist. "World Peace Through World Trade" was to be written by Edward Eliscu, also identified as a Communist. All of the above individuals referred to as Communists have their Communist affiliations set out in Section One of this memorandum.

According to Informant during the month of January, 1945, information was received that the Hollywood Writers Mobilization, through its connection with the Office of War Information, had become a part of what was officially called the War Activities Committee, Hollywood Division. Other organizations officially affiliated with the Committee were the Screen Writers' Guild, Screen Directors' Guild, Screen Actors' Guild, and other similar type groups.

According, to Informant , in May of 1945, John Howard Lawson, one of the leading Communists in the motion picture industry, was appointed by the Hollywood Writers Mobilization to act as its representative as an observer at the United Nations Conference.

Confidential Informant of the Los Angeles Office stated that during the spring of 1945 the work of the Hollywood Writers Mobilization in connection with the Office of War Information, Overseas Bureau, went into high gear as a result of a series of conferences between Robert Riskin, Chief of the Bureau for OWI, and the Hollywood Writers Mobilization, Editorial Committee on Overseas Films. It should be pointed out that seven out of the fourteen

members of the Editorial Committee were identified as Communists, including John Howard Lawson, Helvin Levy, Richard Collins, Waldo Salt, Leonardo Bercovici, Arthur Birnkrant, and Sidney Buchman. The Communist affiliations of these individuals are set out in Section One of this memorandum.

Confidential Informant related that beginning on May 21, 1945, the Hollywood Writers billization was to produce a series of radio programs over the blue Network dealing with problems of the returning soldiers. The Committee producing this has been described as one strongly under the influence of known Communists such as Louis Solomon.

Confidential Informant related that the Hollywood Writers Mobilization has been active in supporting and participating in the activities of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, a Communist infiltrated and influenced organization. It also produced a quarterly magazine known as the "Hollywood Quarterly" in cooperation with the University of California at Los Angeles. Included as one of the editors of this publication was John Howard Lawson, one of the Communist Party leaders in the film industry. The related that other known Communists and Communist sympathizers were also affiliated with this publication in a lesser capacity.

Informant related that in addition, this organization has shown Russian propaganda motion pictures at the Gordon Theatre in Los Angeles as well as at other independent theatres in the Los Angeles and Hollywood area. Other known Communist front groups have also participated in this type of activity.

Following the elimination of the office of War Information as a Government agency, the Hollywood Writers Mobilization devoted its activities to the propaganda field through radio and publications. The official newspaper of the American Newspaper Guild in June of 1946 reflected that the Hollywood Writers bobilization had rendered numerous war services, among which were the following:

Documentary and short subject films - 210
Radio scripts - 1069
War activity feature stories - 125

Confidential Informant related that this Communist controlled organization had narrowed its activities considerably, confining its functions primarily to the radio field.



#### Hollywood Community Radio

Confidential Informant has advised that the Hollywood Community Radio group is composed of a number of individuals who are known Communists and Communist sympathizers, many of whom are active members of the Hollywood Writers Hobilizat on. Among the known Communists on the Board of Directors of this organization are: Hy Kraft, screen writer and Abraham L. Polonsky, screen writer. The Communist affiliations of these individuals is set out in Section One of this memorandum.

Informant has related this group is endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informant if this permit is granted and the radio station set up, it will be run and operated by the Hollywood Writers Mobilization and will be an outlet for the Communist propaganda disseminated by this group.

The Federal Communications Commission is conducting hearings relative to the establishment of this radio station. As you will recall, the Communist connections of the individuals affiliated with this group have been furnished to the Federal Communications Commission by this Bureau.



#### People's Educational Center

According to Informant the Hollywood Writers' School previously referred to herein is an offshoot of the League of American Writers. He related that the Hollywood Writers' School changed its name following the announcement by Earl Browder on January 9, 1944, that the Communist Party would cease to be a political party but would become an educational organization. The name of the School was changed from the Hollywood Writers' School to the People's Educational Center. Most of the courses taught at this School were the usual ones of theory and tactics which are conducted at similar Communist schools throughout the country, according to Informant The School also conducted classes in screen writing, acting, directing, and kindred subjects. The Hollywood Branch of the People's Educational Center is located at 1717 North Vine Street in Hollywood. The Director of the School at the present time is Sidney Davison.

is not known definitely if this individual is identical with the aforementione Sidney Davison who is the Director of this School. Confidential Informant has reported that many of the individuals was have been on the executive staif and teaching staff of this organization are Communists, identifying Herb Biberman, Frank Tuttle, Edward Dmytrik, Hugo Butler and Guy Endore. The Communist affiliations of these individuals are set out completely in Section I of this memorandum. Informant related that the most current activity of this group appears to be the indoctrination of young people in the motion picture industry and those aspiring to get into the industry.

#### The Hollywood Democratic Committee

The Hollywood Democratic Committee, according to Confidential Informant was set up in January of 1943. Its announced purpose was the formation of an Association of Voters in the motion picture community to support victory Legislation and victory Candidates. Many Hollywood writers, Directors and actors who have previously been identified with the Communist movement were affiliated with this group, among which were: John Howard Lawson Communist screen writer; Sidney Buchman, Communist writer and Frank Tuttle, Communist Motion Picture Director. The above mentioned Communists are referred to in Section I, where their complete Communist Party affiliations are set out. John Carfield, pro-Communist actor who was also associated with this group, has been identified by Informant as having been affiliated with the Young Communist League, the Hollywood Anti-Nazi League, the Hollywood Democratic Committee well as having been a member of the Screen Actors Guild and the Hollywood Independent Citizens Committee of Arts, Sciences and Professions.

The activities of the Hollywood Democratic Committee were described by Informant as being under the leadership of John Howard Lawson, Communi

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Party member and leading figure among the Communist element in Hollywood. It is not, as the name might imply, officially a part of the "emocratic Party, according to the He related it was a separate group composed of, in the main, individuals who associated with the Communist movement in Hollywood. Its activities were mainly devoted to publicity for favorable candidates and violent attacks against other legislators or candidates who had adopted a platform unfavorable to this organization. These undesired candidates were also undesired candidates in the eyes of the Communist Party. He described it as a group set up to work within democratic processes to carry out Communist Party doctrine as outlined by Earl Browder in 1944.

During 1944 the Hollywood Democratic Committee grew to be one of the most important political groups in Southern California, according to Confidential Informant He reported that this was primarily due to its connection with the motion picture industry and the prestige derived therefrom.

This organization continued its political activities in the 1944 elections and announced that it was to become a permanent group, cooperating with and supporting the Political action Committee and other progressive groups in politics.

On January 25, 1945, the "Daily Worker" carried an article reflecting that 100 Hollywood leaders sent a wire to President Roosevelt, requesting him to terminate the proceedings against Harry Bridges. The article reflected that the action was taken at a dinner sponsored by the Hollywood Democratic Committee. Among the signers of this telegram were Communists and many individuals who have supported the Communist movement in Hollywood. This article reflected that John Howard Lawson, writer; Jack Moss, producer, and Dalton Trumbo, writer, all known Communists in Hollywood, were among the signers of this communication. These individuals identified as Communists above are referred to in Section I, where their Communist affiliations are set out.

On June 6, 1945, in Hollywood, California, a meeting was called by the Hollywood Democratic Committee, at which time the name of this group was changed by unanimous decision to the Hollywood Independent Citisens Committee of the Arts, Sciences, and Professions.

# Hollywood Independent Citizens Committee of the Arts, Sciences and Professions

The Independent Citizens Committee of the Arts, Sciences and Professions, a now defunct organization, was formed under the influence of Communists and Communist sympathizers and was supported throughout its existence by the Communists and the Communist press. Benjamin J. Davis, Jr., a member of the National Committee of the Communist Party, on August 11, 1945, read recommendations to the New York State Convention of the Communist Party of those individuals who had been nominated for the New York State Committee.



Concerning Lionel Berman, Davis stated, "Comrade Berman, a Communist Party functionary, is Jewish and a member of the old State Committee.....I would say, (he) is the head of the Cultural Section of the Party.....It seems to me that in his work in the past, particularly in the elections when he was one of those instrumental in setting up the Independent Citizens Committee of Arts, Sciences and Professions, he has demonstrated a very excellent capacity for organization of a very excellent political character." This information was obtained through a microphone surveillance on this State Convention.

advised on April 4, 1946, that the organization of the Independent Citizens Committee of the Arts, Sciences and Professions by the Communist Party was directed and planned in his office at the "Daily Worker" in 1944, by Lionel Berman of the Communist Party Cultural Section, and Joseph Field of the Workers Library Publishing Company. He also advised that this organization was a Communist controlled group in spite of the fact that the majority of the membership was not Communist and a minority of the Communists were directing it.

An Executive Council of 105 members was set up by the new organization in Hollywood. Out of this number, 15 were described as Communists and the majority of the remaining have a record as having been involved in Communist front groups, according to Confidential Informant. He stated that this group developed into the main propaganda outlet for Communist doctrines in Hollywood. It appeared to follow the general Communist Party program on local, national and international issues. He related that the control exercised by the Communists in this organization was apparent because of the elected officers, the activities and the publications of this group. This organization cooperated with other known Communist front groups such as the American Youth for Democracy.

The activities of the Hollywood Branch of this organization were directed at the Jack Tenney Committee in Los Angeles in an effort to put political pressure on the Committee to cease its activities which were being directed at the faculty and radical student body elements at the University of California. Stated that the Hollywood Branch of the Independent Citizens Committee has been described as having taken part in or supported all local activities in the Hollywood area which were inspired or propagated by the Communist Party.

According to Informant during the 1946 elections this group supported candidates for office at the State primary elections. These same candidates were supported by the Communist Party, the only exception to this being the Communist candidate Archie Brown who conducted a write-in campaign for the governorship. He was not supported by the Hollywood Branch of this organization. Prior to the 1946 elections, this organization participated



directly and indirectly with other groups which are also known to be under the influence of Communists and Communist sympathizers in a series of political rallies for the benefit of these candidates. Despite this backing, the only major candidate elected that was supported by this group was Helen Gahagan "ouglas.

In December of 1946 Confidential Informant reported that the National Headquarters of the Independent vitizens committee of the Arts, Sciences and Professions was contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a new so-called liberal group in the United States.

In Jamuary of 1947 Confidential Informant stated that the Hollywood Chapter of this organization was preparing to go out of existence under its present name and emerge as the Hollywood Branch of the new organization which was formed in New York City on December 28 and 29, 1946, called the Progressive Citizens of America. This latter group was formed by the merger of the new defunct Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

# Progressive Citizens of America

The new organization, the Progressive Citizens of America, was formed in Hollywood on February 11, 1947, according to Informant At this meeting which was held in the Embassy Auditorium in Los Angeles, Jo Davidson, National Co-chairman of the Progressive Citizens of America, was present. Jo Davidson has been identified by a committee to be elected as the Executive Board for this organization. Of the 130 persons on this list 26 were said to be known Communists.

The program of the Progressive Citizens of America both in Holly-wood and nationally has closely paralleled that of the Communist Party. This was one of the first organizations to most vigorously attack the President's proposal for aid to Greece and Turkey, as did the Communist Party. Also this organization joined with the Civil Rights Congress, a national front organization, in protesting against the city authorities of Peoria, Illinois, and Albany, New York, who failed to permit Paul Robeson to speak in the public schools. The national organization is now publishing a monthly paper called the "Progressive Citizens". This paper is being circulated by the Hollywood Chapter. The Hollywood group is represented on this staff by the following individuals: Herman Shumlin; Norman Corwin, radio commentator; John Cromwell, writer; Lillian Hellman, writer, Gene Kelly, actor; Frederic March, actor; Robert W. Kenny, ex-California State Attorney General; and Paul Robeson, singer and actor.



With regard to Herman Shumlin, Informant has reported that he was one of the endorsers of the American Peace Mobilization, a Communist front organization, a member of the League of American Writers, and a teacher at the Hollywood Writers School.

Norman Corwin, according to was a lecturer at the Hollywood School for riters and a member of the independent citizens Committee of the Arts, Sciences and Professions.

The writer, John Cromwell, has been referred to by Informant as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and also having participated in a radio forum sponsored by the Hollywood Democratic Committee in Hollywood op January 5, 1945.

The writer, Lillian Hellman, according to the has been a member of the League of American Writers, the American Peace Mobilization, the Independent Citizens Committee of the Arts, Sciences and Professions, and connected with the Joint Anti-Fascist Refugee Committee.

Actor Gene Kelly has been identified by as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and a member of the Progressive Citizens of America.

Actor Frederic March has been referred to by Informant as a former member of the Independent Citizens Committee of the Arts, Sciences and Professions.

Communist Party.

Former California State Attorney General Robert W. Kenny has been identified as a co-Chairman of the Progressive Citizens of America. He also, according to the filliated with the National Win the Peace Conference and a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

Singer Paul Robeson has been identified as having been active in the American Peace Mobilization, the National Win the Peace Conference, and the Counci on African Affairs by Informant

The above referred to organizations are discussed in this section of the memorandum, with the exception of the Council on African Affairs, a Communist i fluenced group.

The Hollywood Progressive Citizens of America on May 9, 1947, issued an ultimatum printed in the "Daily Variety", Hollywood trade publication, protesting the investigations being conducted by the House Committee on Un-American Activities and defending the rights of the Communist Party in the United States.

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# Hollywood Anti-Nazi League

The Hollywood Anti-Nazi League was set up in the motion picture industry for the purpose of defending America's democratic rights against Nazi influence. The organization had among its original officers such well-known Communists as Herbert Biberman, director, and Gail Sondergaard, actress. The Communist Farty affiliations of these individuals are set out in Section I. Following the Hitler-Stalin Pact and the consequent change in the Communist Party line from opposition to Fascism to a program of general isolation, the organization was liquidated.

# Hollywood League for Democratic Action

According to Informant the Hollywood League for Democratic Action was made up of the same people who were active in the Hollywood Anti-Nazi League although its activities were just the reverse of the Anti-Nazi League because of the change in the Communist Party program. Many of the leading people in this organization were also identified with the Communist Party, such as Dalton Trumbo, Frank Tuttle and John Wexley. The Communist Party affiliations of these individuals are set out in Section I of this memorandum. This organization dropped out of the picture with the coming of the American Peace Mobilization.

#### The American Peace Mobilization

This organization was a national Communist front movement which, in Hollywood, was under the leadership of Herbert Biberman. Other known Communists active in this movement were John Howard Lawson, Dalton Trumbo, Frank Tuttle and Guy Endore. The Communist Party affiliations of these individuals are set out in Section I. Many of the so-called "intellectuals" who had been active in Communist front movements in Hollywood were also active in supporting the American Feace Mobilization. Probably one of the most prominent of these so-called "intellectuals" was Donald Ugden Stewart, a member of the League of American Writers, International Labor Defense, Screen Writers Guild, and the Hollywood Writers Mobilization, according to Confidential Informant

# The Joint Anti-Fascist Refugee Committee

Informant representation of the Spanish Revolution, numerous Communist front groups were formed in the United States to assist the Communist cause in Spain. Prominent among these groups were the Spanish Refugee Ship Mission, the Medical Fureau to Aid Spanish Democracy, Spanish Refugee Telief Campaign, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile, and the United American Spanish Aid Committee. These groups had found membership and support among





the intellectual group in the Hollywood area. The remnants of these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. This organization, a Communist influenced group, was said to be interested only in those refugees whose political opinions coincided with those who were in control of the Committee. Many prominent individuals in Hollywood who had previously associated with the Communist movement were active in this organization, including Robert Rossen and Hy Kraft, Communists whose Party affiliations are set out in Section I.

# The Actors Laboratory

a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors, and writers affiliated with the motion picture industry. He stated that this school was formerly located in New York City under the name of the Group Theatre. The group Theatre was said to be affiliated with the New Theatre League, an alleged Communist venture. He related that the New Theatre League, from about 1932 until 1938, was a propaganda agency making use of the stage as a medium which was successful in turning out actors who later served the Communist movement in the United States. He reported that the Actors Laboratory cooperates with such organizations as the Hollywood Writers Mobilization and formerly the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

Informant has related that this group, during the war, provided entertainment for Army personnel. Many of its past and present instructors or teachers and others affiliated with the Laboratory are known Communists. Others have been associated with the Communist movement through front organisations in the Hollywood motion picture industry. Such well-known Communists as J. Edgar Bromberg, Edward Dmytrik, and Frank Tuttle have been affiliated with the Laboratory as members of its faculty. The Communist Party affiliations of the aforementioned Communists are set out in Section I.

# The American Youth for Democracy

The American Youth for Democracy, a nationally known Communist youth movement, has received the support of many Communists and Communist sympathisers in the Hollywood area. The American Youth for Democracy is a successor to the Young Communist League. Among those individuals in the motion picture industry who have been active in the support of this group are Edward Dmytrik, director; Hing Lardner, Jr., writer; Dalton Trumbo, writer; Albert Malts, writer; Sam Ornits, writer; and John Howard Lawson, writer, all of whom are known to be Communists. The Communist Party affiliations of these individuals are set out in Section I.



## Citizens Committee for the Motion Picture Strikers

This organization, according to Confidential Informant set up for the purpose of aiding the strike in the motion picture industry which occurred in March of 1945. This strike developed as a result of a jurisdictional dispute between the Conference of Studio Unions and the IATSE and was discussed under the section headed "Conference of Studio Unions". He stated that this Committee was under Communist control and that it was made up of individuals who were active in such Communist front groups in Hollywood as the Hollywood Writers Mobilization and the Hollywood Independent Citizens Committee, as well as the Screen Writers! Guild. Known Communist Party members. according to were active in leading this Committee. They included Frank --Tuttle, Edward Dmytrik, and Mrs. Sadie Ornitz, wife of Sam Ornitz, formerly a Communist Party functionary in Los Angeles. The Communist Party affiliations of Tuttle, Dmytrik and Sam Ornitz are set out in Section I of this memorandum. Wolf related that the entire strength of the Communist Party was concentrated on the strike through this committee. He stated that leaflets and bulletins signed by the Los Angeles County Communist Party and other Communist Party branches were distributed freely by members of this group who engaged in 'picket duty.

#### The National Committee to Win the Peace

Confidential Informant related that this organization came into existence in Hollywood on May 12, 1946, and was sponsored by many individuals who have previously been affiliated with the Communist movement through various front organizations. In this connection, it should be pointed out that the National committee to win the Peace is known to have been promulgated and supported by the Communist Party, its press and supporters. The Los Angeles meeting held on May 12, 1946, referred to above, was under the guidance of such well-known sympathizers as William Pomerance, Executive Secretary of the Screen Writers Guild, and Willis J. Hill, President of the Peoples Educational Center. The communist infiltration and influence in these two groups have been discussed in this section of the memorandum.

#### The Hollywood Forum

The Hollywood Forum, according to Informant was held under the auspices of the "Daily People's world", West Coast Communist newspaper. This group, devoted to the discussion of Communism or Communist propaganda, was under the control of many Communists and Communist sympathizers affiliated with the motion picture industry. Individuals who have been active in this group include Waldo Salt, Sam Ornitz, John Howard Lawson, and Alvah Bessie, all of whom have been identified as Communists. Their Communist Party affiliations are set out in Section I of this memorandum.



#### John Barnes and Associates

In August of 1946 Confidential Informant related that this organization was a recently formed "public relations"-type group which had announced that its functions were to "see that liberal, progressive commentators such as are listed as supporting the organization, are kept on the air as an antidote to the radio prostitutes who put their personal well-being above that of their fellow Americans...." Among the persons listed as supporting this group who are directly or indirectly connected with the Hollywood Film Industry are: Averill Berman, radio commentator who was a member of the Executive Council of the Hollywood Independent Citizens Committee for the Arts, Sciences, and Professions, and Peter Delima, radio commentator who has been connected with the Progressive Citizens of America as well as the Hollywood Writers Mobilization. All of these organizations mentioned above have been subjected to Communist Infiltration or influence. Confidential Informant reported that also listed as supporting this venture were businessmen in Los Angeles, all of whom lean toward the Communist position.

#### Western Council for Progressive Business, Labor and Agriculture

Confidential Informant has related that this is also a pressuretype organization in the Hollywood Section which cooperates with John Barnes and
Associates. This group, according to is obviously a Communist pressure
group because of the names given as supporting it. Some of them are: Paul
Robeson, Bartley C. Crum, and Robert W. Kenny. The Communist affiliations of
Kenny and Robeson are previously set out in this section of this memorandum.
Concerning Bartley C. Crum, the Washington Daily News for September 4, 1946,
reflected that Crum was Vice-President of the American Committee for Spanish
Freedom, a sponsor of the American Youth for Democracy, an initiating sponsor
of the Independent Citizens Committee of the Arts, Sciences, and Professions,
and a Vice-President of the National Lawyers Guild. All of the above groups
have been infiltrated or were under the influence of Communists or Communist
sympathizers.

#### The American-Russian Institute

Confidential Informant stated in March of this year that the American-Russian Institute opened an office at 6607 Hollywood Boulevard. It should be pointed out that the American-Russian Institute is a Soviet propaganda-type organization which acts as a dissemination center for Russian propaganda in Hollywood. Alvah Bessie, writer, identified in Section I as a Communist, and Lewis Milestone, who has been reported by Informant as having been a member of the Hollywood Democratic Committee, the League of American Writers and the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, have been affiliated with this organization. Additional information concerning the American-Russian Institute is also set out in this summary under the section captioned, "Soviet Activities in Hollywood."

#### The Civil Rights Congress

The Civil Rights Congress is a national Communist front organization formed as the result of the merger of the National Federation for Constitutional

Included among the Communists who have supported this organization is Frank Tuttle who has been identified in Section I as a Communist. In addition, Lewis Milestone, previously identified in this section of the memorandum, together with others who have supported the Communist front movement, supported this organization.

# Council of Hollywood Guilds and Unions

According to Confidential Informant of the Los Angeles Office, this organization was originally formed to combat the anti-Communist activities of the Motion Picture Alliance for the Preservation of American Ideals. At the very beginning it was a loosely formed group composed of some 21 guilds and unions in the motion picture industry. However, the Communists seized control of the organization and have taken advantage of its position in an effort to obtain further influence among the intellectuals as well as the trade union field in the motion picture industry.

reflected that the Council was seeking closer affiliation with the Conference of Studio Unions, a group reported by to be under Communist control, and pointed out that the "progressives" (probably referring to the pro-Communist element within the Council) saw the current motion picture film strike as a serious threat to the Council of Hollywood Guilds and Unions.

The report reflected that the Council had supported measures advocated by the Communist Party in Los Angeles, including the following:

- 1. Participation in the fight for radio freedom.
- 2. Conferences with Robert Riskin of OWI on educational films for Europe.
- 3. Protest against the State Un-American Activities Committee.
- 4. Support of the proposed State FEPC legislation.
- 5. Sending a delegate to the "in the Peace Conference.
- 6. A protest against the banning of the Lena Horne film in Tennessee.

The document also reflected that the Council in the last few months has not forgotten the Yugoslavs and the Tussians, as well as the drive toward World War III.



### IV. COMMUNIST INFLUENCE IN MOTION PICTURES ...

According to Confidential Informant the Communist Party for many years has been concentrating on the writers and directors in the motion picture industry for the purpose of injecting propaganda into motion pictures, these writers and directors being in a position in the creative field to determine the content of the picture. The writer who creates the dialogue and action and the director who interprets the same are in a position to influence the political philosophy contained in any given picture. For this reason, has related, the political views and background of the writer and director are utilized to the fullest extent by the Communist Party, which has resulted in the infiltration of known Communists and Communist Party line fellow travelers into the writers and directors groups.

has related that World War II permitted those writers and directors who acted under Communist guidance to insert sequences and episodes into a picture in a most clever manner. For this reason, he related, the Communist apparatus in the motion picture industry has been most successful, having placed in the majority of war pictures those writers and directors who were in sympathy with the cause of Communism. Stated that the crowning achievement in this respect was the picture "Mission to Moscow".

"Mission to Moscow", a Warner Bros. release in May of 1943, was produced by Robert H. Buckner. Buckner was a former correspondent in Moscow of the "London Daily Mail". According to the "London Daily Mail". According to the selected J. Leyda to act as technical director for the picture. Leyda had been in Moscow at the same time as Buckner where he had been connected with the Bureau of Revolutionary Writers of the Soviet Motion Picture Industry. Leyda is identified in Section I of this memorandum as a Communist. He was also active in the League of American Writers, a Communist front group.

has related that the actual writer of the screen play "Mission to Moscow" was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years. He also made several trips to the Soviet Union. At one time, he was associate editor of "Soviet Russia Today", a Soviet propaganda publication. Prior to August of 1939, he was in favor of a collective security. During the life of the Hitler-Stalin Non-Aggression Pact, he supported the program of the American Peace Mobilization and openly opposed Lend-Lease and Selective Service. After June 22, 1941, which was the date that the Soviet Union was invaded by the Nazis, he called for all-out aid to Britain, Soviet Russia and China.

The picture "Mission to Moscow" is based upon the book "Mission to Moscow" written by former U. S. Ambassador to Russia, Joseph E. Davies. Due to the fact that the picture contained pro-Soviet propaganda it was criticized by several newspapers on these grounds.

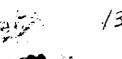


has related that this picture raised such ' a controversy throughout the United States it was necessary that the Communist technique be changed. He related that the Communists then decided that the Communist writers and directors must become more subtle. He stated they are now content to insert a line, a sentence or a situation carrying the Communist Party line into an otherwise non-political picture. having found that this method is more effective by reason of the fact that it does not appear to be purposeful but just incidental. He related that this subtle method of getting propaganda into the pictures was not restricted to war-type pictures or serious drama. He stated that the Communist message was also conveyed in the so-called "musicals". As an example, he cited the picture "Meet the People". He related that "Meet the People", a Metro-Goldwyn-Mayer production, was a straight musical comedy and would not ordinarily be expected to carry a serious political message. However, a close examination of the origin of the picture, the background and activities of those who made the picture, and the obvious Communist inspiration behind the scenes, will raveal the method and tactics used by the Hollywood Communist elements to utilize the motion picture industry for propaganda purposes. The play itself was written by Henry Myers, Jay Gorney and Edward Eliscu, all Communists who have been previously identified in Section I of this memorandum.

related that these are but few examples of the Communist influence in motion pictures. The Communists in influencing the production of these pictures do not only direct their efforts at injecting propaganda into the pictures, but also prevent all material that the Party might consider objectionable to its current program from appearing in pictures. It has been reported that on several instances the Communist element has actually prevented the making of certain pictures.

Among the pictures of this type, according to the term, was "Uncle Tom's Cabin", written from the book by Harriet Beecher Stowe. Production of this picture was particularly attacked by elements of the Communist Party due to the fact that it was felt that the picture did not reflect a proper attitude on the part of the negroes. As a result of this pressure, this picture was withdrawn. Another picture, "The Life of Eddie Rickenbacker" met similar pressure. The Communist Party objected to him because of his expressed political opinions regarding labor. He was labeled as a Fascist, a Nazi sympathizer, a reactionary and an isolationist. Pressure was said to have been put on a number of film stars to refuse leading roles in the picture. It was also said, that a number of writers were threatened causing some of them to refuse to do the script. This again resulted in the picture being withdrawn from production.

In summarizing the above information, Confidential Informant has stated that this influence of the Communist Party and its subservient

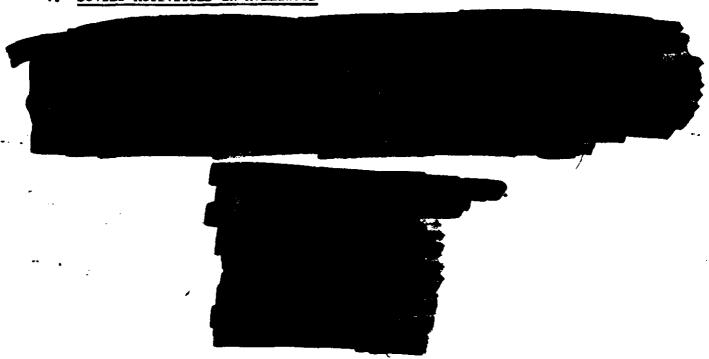


apparatus in the motion picture industry was exceedingly strong. He stated that this influence was facilitated because of World War II and the trend toward internationalism, which made it possible for the exponents of certain foreign ideologies by contrast to overshadow the genuine effects of our American democracy.

An examination of the list of persons taking part in the production of a great many of the motion pictures on our screen today will reflect that a number of individuals who are known Communists or Communist sympathisers take an active part in the production of these pictures. For instance, the picture "The Strange Love of Martha Ivers", a Paramount release, was directed by Lawis Milestone whose Communist front affiliations have been previously set out; the screen play was written by Robert Rossen, identified in Section I as a Communist; and as a member of the cast was Roman Bohnen, also identified in Section I as a Communist. These individuals have been referred to by Informant as as the type who would not hesitate to inject propaganda sequences and suggestions into the picture.



#### V. SOVIET ACTIVITIES IN HOLLYWOOD

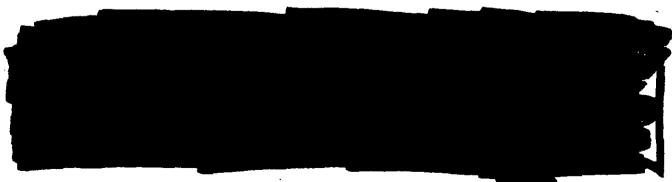


Lawson, Maltz, Trumbo, Bessie, Dmytrik, Wexley, Rosson and Cole are Communists and their Communist affiliations are set out in Section I of this memorandum. Edward G. Robinson has been identified as a Communist by Informant Charles Chaplin, according to may or may not be a has stated that Chaplin has member of the Communist Party. However. always gone along with the Communist Party and has helped them financially. He stated that Chaplin has financed the West Coast Communist newspaper "Peoples World. " John Carfield, according to Informant has been affiliated with the Actors Laboratory, the Young Communist League, Hollywood Anti-Nazi League, Hollywood Democratic Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions. All of the above organisations, with the exception of the Young Communist League, the former youth group of the Communist Party, USA, are discussed in Section III of this memorandum.

Mikhail Kalatozov, Soviet motion picture representative, came to Hollywood in August of 1943, where he endeavored to purchase American films. Among the films he sought to purchase were "Little Foxes" and the "Earl of Chicago." The first of these films depicts a degenerate Southern family, the latter is a story of a Chicago gangster in England. It may well be a part of Kalatozov's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people, much in the manner that Adolf Hitler, through his propaganda ministry, tried to convince the German people for several years before the war that the United States was nothing more than a nation of Chicago gangsters.



In May of 1944, Gregory L. Irsky, formerly of the Amtorg Trading Corporation; Leonid Kozmatov, film camera man; and Boris Tolstogowzov, a film technician, came to the United States from the Soviet Union as a commission to study scientific technique on behalf of the Soviet Union, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Informant of the Production Division for Bell and Howell, motion picture manufacturing company, related that Irsky in his contacts with him indicated that he was endeavoring to disseminate Russian propagands type films on various phases of Soviet life, such as the Soviet military strength, under the guise of educational features, to American schools and colleges. This project, of course, did not materialize.



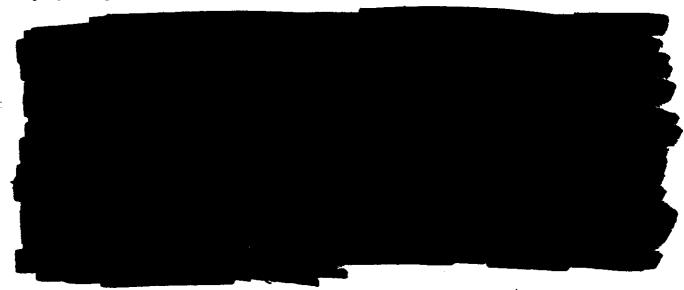
The Los Angeles papers carried mimerous stories reflecting that Konstantin Simonov held a party aboard a Russian ship anchored in the harbor at Los Angeles. Among those who attended this party were Mr. and Mrs. John Carfield, Mr. and Mrs. Charles Chaplin and Lewis Milestone. The Los Angeles

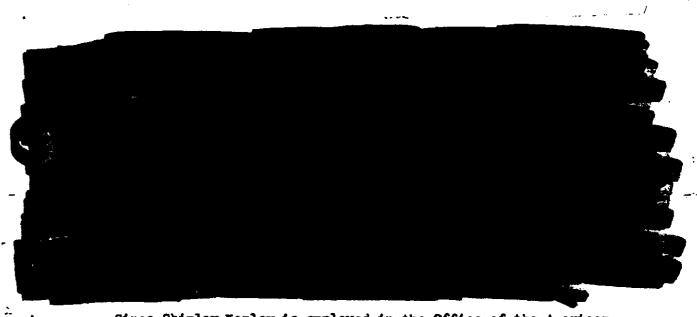
134

Herald for May 28, 1946, reflected that the Jack Tenney (California State Legislature Un-American Activities Committee) group was going to conduct an investigation of this party. It was reflected that the committee was interested in the elaborate banquet which was provided for the guests——"While millions are starving in Europe——providing an ironic touch to the celebration honoring the proletariat."

With regard to Simonov's visit to this country, the June, 1946 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between Simonov and members of the Screen Writers Guild. The informal discussion was presided over by Dalton Trumbo, a Communist, whose Communist affiliations are set out in Section I and who is employed as a screen writer in the motion picture industry.

This article contained a question propounded to Simonov concerning the rights of a writer to his material. Simonov replied that Soviet writers do not sell their work outright to the film industry but rather only sell the right for screening, indicating that the right for publishing the material remains in the hands of the author. It should be pointed out that the Screen Writers Guild is the organization supporting the American Authors Authority, which program, conceived under Communist guidance, calls for the copyrighting and subsequent leasing of screen plays rather than the selling of screen plays to producers.





Since Shirley Koploy is employed in the Office of the American-Russian Institute in Los Angeles.

of these dealt with various departments in the United States Motion Picture Studios and their functions and was apparently drawn up for the purpose of comparing the efficiency of the United States Motion Picture Studios with those of the Soviets. The other was a treatise proposing the formation of a Motion Picture Research Foundation which would function under the direct jurisdiction of the Motion Picture Producers Association and would be financed by the member companies on an assessment basis in the same ratio as such companies are now assessed for other Association activities. The Foundation would have as a purpose the offsetting of rising costs in the industry and the enhancing of entertainment values.

#### Artkino Pictures, Incorporated

Artkino Pictures, Incorporated, was chartered in New York on July 22, 1940. It has registered, listing as its foreign principal, Soyuzintorgkin Moscow, USSR.

The organization claims that it is engaged in the importation of motion picture films from Soviet Russia and the distribution of these films in the Western Hemisphere. Although there is no apparent direct connection between Artkino Pictures, Incorporated, and the Communist Party, USA, several

136

Two



of the people associated with the organization have been identified either as members of the Communist Party, Communist Political Association or closely associated with the Communist movement through front organizations.

Rose Madell, who was listed as Vice President in January of 1947 of Artkino Pictures, Incorporated, is married to Sam Madell, alias Sam Muldofsky. Sam Vadell has been reported by several reliable sources, including and reliable informant as as being actively affiliated with the Waterfront Section of the Communist Party in New York.

Ginger Canor, switchboard operator at Artkino, is believed to be identical with Gertrude Canor, who was born in New York City on February 2, 1925. Deliable informant a former member of the Communist Party and former confidential informant of the New York Office, reported that Ginger Robescn, believed to be identical with Ginger Canor, was among those present at the Innwood Victory Club of the Communist Political Association on February 6, 1945, at New York City. He also reported that she was among those present at two other meetings of this same Club, one held on December 26, 1944, and the other on January 23, 1945. Nancy Markoff, listed as a telephone operator at Artkino, has been referred to by informant Abraham Naidich as a member of the OCPU, presently known as the MOB. At the present time this allegation has not been proven or disproven. However, investigation is being made to determine the exact status of this individual.

- 63 -

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# VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

The House Committee on Un-American Activities publicly announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to overthrow the Covernment.

It would appear that this decision on the part of the Committee was reached as a result of articles appearing in Los Angeles newspapers following a meeting in the City of Los Angeles on June 8, 1945, sponsored by the "New Masses," a Communist publication, and held in honor of William Gropper, cartoonist for the publication. Principal speakers included Richard Bransten, also known as Bruce Minton, former contributing editor of the "New Masses," and his wife, Ruth McKenney, also a former contributing editor of the "New Masses," as well as Joseph Foster, film editor of "New Masses." With regard to Richard Bransten and Ruth McKenney, it will be recalled that on September 19, 1946, these individuals were expelled from the Communist Party for an unauthorized release of a report on the National Plenum of the Communist Party held in July of 1946.

The Los Angeles papers reflected that the speakers indicated that Communist propaganda and activities in the future would be centered around Hollywood, that Communists were seeking to strengthen their ties with the White House, that pressure must be exerted to continue lend-lease to Russia and that "the thousands of pretty young girls in our Communist Youth Movement must volunteer as hostesses in USO's, canteens, churches, social groups-wherever the soldiers, sailors, and marines seek recreation and are prone to listen to persuasive voices." The latter quoted statement concerning young girls in the Communist movement appeared in the Los Angeles Examiner. However, the Agents of the Los Angeles Office who were in attendance at this meeting stated that this quotation was an inaccuracy on the part of the paper. The Agents attending the meeting also pointed out that the Examiner made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets." No such statement in fact had been made at the meeting.

The Congressional investigation was held as a result, and following the investigation the Committee prepared three confidential reports. The first report contained many blanket statements and conclusions which did not appear to be supported by evidence.



The first section of this report was devoted to the naming of some of the prominent Communists in Hollywood. The second section dealt with the Actors Laboratory, a Communist-influenced group, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions (formerly known as the Hollywood Democratic Committee), the Emergency Committee on KFI, the Anti-Defamation League, the Peoples Educational Center and the Hollywood Writers Mobilization, all of which were referred to as Communist-inspired groups, with brief statements concerning the activities of known Communists connected with these groups.

The next section set forth a list of names of individuals "believed to be" members of the Party in the Hollywood area. Section Four dealt with Communist activities in the various guilds in Hollywood and contained for the most part general statements concerning these guilds.

Part Five entitled "Communists in Labor Unions," was devoted in the main to Herbert K. Sorrell, one of the principal figures in the motion picture industry strikes. Part Six entitled "Russian Government's Interest in Motion Pictures," discussed primarily the visit of Mikhail Kalotozov to Hollywood. Kalotozov, who was in Hollywood during 1943 was a representative of the Soviet Film Industry, Soyuzintorgkino. The motion picture, "Mission to Moscow" was also discussed in this section, particularly with regard to the newspaper comments made concerning it, indicating that the picture was nonfactual and untruthful. The execlusion of the report discussed the aforementioned Communist meeting held in honor of the "New Masses." A considerable portion was also devoted to the alleged trouble that Ivan Levedoff, actor and writer, had in obtaining employment because he was opposed to Communists and Communism.

The second report, which was called a supplemental report, was dated September 28, 1945, and reviewed the publications: "International Theater," said to be an official publication of the International Union of the Revolutionary Committee, published in Moscow, Russia; "The New Theater," an American publication, the organ of the Workers Committee, which was a section of the International Union of the Revolutionary Theater; "International Literature," said to be an organ of the International Union of Revolutionary Writers published in Moscow; and the "T.A.C. Magazine," an American publication sponsored by the Theater Arts Committee. The international and Communist connections of these publications from available copies were reviewed and set out in this report.



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The third report, another supplemental report, issued early in 1946, limited its scope to the activities and affiliations of the Communist activities engaged in by the writers employed by Metro-Goldwyn Mayer Studios.

This same Congressional Committee on December 3, 1946, held a preliminary hearing in Los Angeles concerning the Communist activity in the film industry and, according to reports received, only three witnesses were called and the hearings were superficial. The Committee announced, however, that it would return in January of 1947 to conduct extensive hearings on all phases of this type of activity in Hollywood.

The next statement concerning Communist activity in the motion picture industry was made by you in your testimony before this group on March 26, 1947. On this occasion you pointed out that the Communists launched their attack in Hollywood during 1935, directing their activities at the infiltration of labor unions and so-called intellectual and creative fields. You stated that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who used the prestige of prominent individuals in the film colony to further their cause. You also stated that the Communists endeavored to insert into motion pictures Communist propaganda and to eliminate anti-Communist statements.

Following your testimony you will recall that Eric Johnston, of the motion picture industry, testified before this Committee. The Washington Post in reference to Johnston's appearance quoted him as stating, "As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the 'Daily Worker'! —— as I can assure you I am ———."





As you will further recall, Father Cronin telephonically advised Mr. Tamm that Johnston had requested him to draw up a program for the elimination of Communists in the motion picture industry. You will also undoubtedly have noted that Mr. Johnston and his associates have hired former Secretary of State James F. Byrnes as their attorney and his first assignment will be to represent Johnston's organization when the Un-American Activities Committee holds its hearings on Communist activity in the motion picture industry in Washington, D. C. during September of 1947. These actions on the part of Johnston do not show a consistency with his statements as quoted in the Washington Post and referred to above.

Confidential Informant of the Los Angeles Office, advised that members of the Un-American Activities Committee arrived in Hollywood on May 8, 1947, amid a great fanfare of press releases and headlines, to conduct an inquiry concerning Communism in the motion picture industry and to ascertain specifically the activities of Hanns Fisler, the brother of Gerhardt Eisler, who is employed in the motion picture industry as a writer.

Novelist Rupert Hughes testified before the Committee on May 15, 1947, at which time he stated that Communists dominated Hollywood to a large degree and specifically mentioned Charles Chaplin and John Howard Lawson. Jack Warner, Vice President of Warner Brothers Studio, also is said to have testified and complimented the Committee on the work it was doing.

Chairman Thomas of the Committee complimented Adolf denjou for his enlightening presentation before the Committee, stating that denjou testified that Communists in the film industry were so powerful that many of the "little people" were afraid to move against them.

Mrs. Lela Rogers, mother of Ginger Rogers, who appeared before the Committee, referred to "The Little Red School House" as being the People's Educational Center in Hollywood and also testified concerning an alleged Communist statement that her daughter refused to say in the motion picture "Tender Comrade."

Robert Taylor also testified, relating that he was forced by Lowell Mellett, former Administrative Assistant to the late President Roosevelt, into playing in a motion picture which favored Russian ideologies over American. The Los Angeles Examiner of May 15, 1947, from which this information was obtained, reflected that Mellett was also affiliated with the Office of War Information as the Director of the Motion Picture Division. The article further reflected that Mellett specifically came to Hollywood for the express purpose of overruling Taylor's objection to appearing in the 1943 release "Song of Russia."

Other individuals prominent in the film world who appeared before the Committee included Screen Actor Richard Arlen and Henry Ginsberg, Vice President in Charge of Production at Paramount Studios. Viktor Kravchenko, estranged Soviet official, appeared before the Committee and was quoted by the Los Angeles Framiner



for May 17, 1947, as having stated that Hollywood was a serious intellectual front in the United States and it was necessary to clear Hollywood of the Communists and Communist sympathizers.

The New York Times of May 17, 1947 quoted Chairman J. Parnell Thomas of the Un-American Activities Committee as asserting after a week of hearings on subversive activities in Hollywood that "90% of the Communist infiltration" was in the Screen Writing field, but that the Federal Covernment had also abetted the work. He related that in the testimony of 14 actors, writers, and producers, a very outstanding point that appeared many times was the influence of the "Government in aiding the Communist conspiracy."

The article also reflected that Mr. Thomas stated he reported testimony reflecting that even the Enite House exerted its influence on certain people in Hollywood to have certain pro-Russian motion pictures filmed during the regime of the late President Roosevelt.

He also indicated that he was not only referring to the incident which came out as a result of the testimony of Robert Taylor, but to other statements made by actors and producers who indicated how the Government persuaded them to put out Communist propaganda in their productions.

# FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

**SERIAL:251x1** 

**PART: 6 OF 15** 



# FEDERAL BUREAU OF INVESTIGATION

Director

FROM

SUBJECT:

D. M. Ladd

COMMUNIST INFIL O MOTION PICTURE

DATE: October 2, 1947

Reference is made to my memorandum to you of July 8, Attached to the referenced memorandum was a summary based upon available information on Communist infiltration into the motion picture industry. You were advised in referenced

memorandum that additional inquiry was being made by the los Angeles and New York Offices in order to obtain a more complete and rounded picture of the subject matter. The information which has been obtained from these Offices has now been incorporated into a new summary on the captioned subject matter. This summary is attached hereto.

A digest of the Communist activities set out in the summary will preface the summary for your convenience. The summary is broken down under the following headings:

> History and Development of a Communist Party in Hollywood

Communist Infiltration of Labor Groups II.

Communist Infiltration of Intellectual Groups III.

Communist Infiltration in Motion Pictures IV.

Soviet Activities in Hollywood

Investigation of Communist Actigities in the Motion Picture Industry by the Committee on Un-American Activities of the House of Representatives of Association of Motion Picture Producers, Incorporated

Attachment

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#### October 2, 1947

#### DIGEST

#### COMMUNISM IN THE MOTION PICTURE INDUSTRY

The Executive Committee of the Communist International in March of 1925 instructed the Communist Parties of the world to turn the motion picture into an arsenal of agitation and propaganda weapons of the Communist Party.

Willi huenzenberg, a former member of the Executive Committee of the Communist International, authored two articles printed in the American Communist newspaper, The Daily Worker, in 1925, which pointed to the significance of the metion picture as a propaganda medium of the Communist Party. Muenzenberg quoted one of the fathers of Communist teachings, V. I. Lenin, as follows:

"You must powerfully develope film production, taking especially the proletarian kino (motion picture theaters) to the city masses and still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg, in his articles, also made the following statements:

"We must develope the tremendous cultural possibilities of the motion picture in the revolutionary sense.... One of the most pressing tasks confronting Communist Parties on the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class. We must wrest it from them and turn it against them."

"There must no longer be any country in which the Communist Party and its group do not make extensive use of the motion picture film."

The printing of these articles by the Daily Worker can be considered as a directive to the American Communists in that it was authored by an internationally famous Communist propagandist.

Communists in the United States following these instructions have employed the strategy and techniques outlined by the great Communist fathers, Marx and Lenin.

In order to understand the operational procedures of the Communists it is well to consider the aim of the Communist Party in the United States. According to a "Manual on organization of the Communist Party," by J. Peters, which was published in 1935, this aim is to overthrow capitalism and establish a dictatorship of the proletariat.

Milliam Z. Foster, present Mational Leader of the Communist Party in the United States in his book, "Toward Soviet America," stated:

"The leader of the revolution in all its stages is the Journalist party....The establishment of an American Loviet Jovernment will mark the birth of real democracy in the United States."

As an additional indication of the allegiance of the American Communists it should be noted that milliam 2. Foster, when testifying defore the Fish Committee of the 71st Congress in 1930, stated:

"The workers of this country (United States) and the workers of every country have only one flag. That is the flag of the proletarian democracy."

Indicative of the revolutionary character of the Communist Party is the following quotation taken from the "Manual on Organization of the Communist Party," by J. Peters, in which the author quotes from a pledge given by Earl Browder to two thousand individuals that were being initiated into the Communist Party in New York City in 1935:

"I pledge myself to rally the masses to defend the Soviet Union, the land of victorious Socialism. I pledge myself to remain at all times a vigilant and firm defender or the Leninist line of the Farty, the only line that insures the triumph of Soviet power in the United States."

The deceptive tactics, including the use of trickery and subterfuge, by Communists, are also indicated in the teachings of Lenin. Lenin stated:

"It is necessary to be able to withstand all this, to agree to any and every sacrifice, and even—if need be—to resort to all sorts of devices, maneuvers, and illegal methods, to evasion and subterfuge, in order to penetrate into trade unions, to remain in them, and to carry on Communist work in them at all costs."

In order to fully understand the full import of the Communist propaganda which is disseminated by the Party and its sympathizers in written or spoken words, the deceptiveness of Aesopian language utilized by the Communists must be considered

Lenin, in referring to this brand of Communist doubletalk, stated:

"....that cursed Aesopian language...which...compelled all revolutionaries to have recourse, whenever they took up their pens to write a 'legal' work."

Lenin used Assopian language for the purpose of avoiding censorship. Communists today are using it to mislead the public.

Information has been received that in 1935, the Communist Party, USA, issued instructions to the Hollywood Section of the Communist Party to intensify and concentrate their activities in Hollywood and the motion picture industry. This directive emphasized the fact that the Communists must try to capture the labor unions and pointed out that if this were done the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors, actresses, and nighly paid technicians.

The infiltration of the motion picture industry, commencing in 1935, was one of the important objectives of the Communist Party in the United States. The Communists recognized the motion picture as an excellent means of molding and influencing public opinion. The noted Communist theoretician, V. J. Jerome, was sent by the Communist Party, USA, to Hollywood on several occasions to carry out the orders of the Communist Party with regard to the motion picture industry. The general plans of the Communist Party included schemes to capture the lacor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups.

V. J. Jerome, in the late 1930's, was assisted in the labor field in Holly-wood by Jeff Kibre, a Communist labor leader, who was active in the Communist crafts and unions in Hollywood.

John Howard Lawson, the Communist screen writer, and Edward Biberman, Communist Director, who in 1941 were reported as functionaries of the Communist Party in Hollywood, played an important role in the Communist plan of attack. Lawson, as a leader of the Screen Writers' Guild, was instrumental in getting many Communist writers such as Albert Haltz, Alvah Bessie, Dalton Trumbo, and Henry Blankfort, who were sent to him by the National Headquarters of the Party, into the motion picture industry. Hanns Eisler, brother of Gerhardt Eisler, indicated on one occasion that he intended to go to Hollywood through the efforts of John Howard Lawson.

The Communist Party in Hollywood, has undergone many structural changes since it was first organized. The last major change occurred in December, 1945, under the leadership of John Stapp, Hollywood Section Organizer for the Communist

Party. Stapp caused the formation of three sub-sections, namely the cultural, the industrial, and the community. The latter two have just recently merged into one group. In addition, there are five studio shop units or branches located at Universal International, RKO, LEM, Paramount, and Columbia Studios. Waldo Salt, the Communist screen writer, is the organizer of the cultural sub-section in Hollywood. A studio grip, Paul Perlin, is the organizer of the consolidated community and industrial sub-sections.

A very reliable source has indicated that there are six hundred Communists employed in the motion picture and radio industries, in Hollywood, California. Five hundred and twenty of these individuals have been identified as Communists in that they are now or were members of the Communist Party, USA, or were members of the Communist Political Association, USA. The occupational breakdown of these Communists whose occupation has been ascertained is as follows:

Actresses	45
Actors	,47 /
Directors	/ 1,5
Producers	, / 8
Writers	127
Publicists	5
lusicians	42
Analysts	9
Technicians	12
Cameramen	3
Film Editors	1

liscellaneous (cartoonists, laborers, office employees, artists, and so forth) 62

A noticeable change has been reported to be taking place in the tactical operations of the Communists in Hollywood. This change appears to be the result of the attitude now taken by the Government and the country as a whole, toward the Communist movement in the united States.

Former outspoken leaders of the Communist Party, as well as other Communist sympathizers, have drawn back into less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well known have been forced to the front to carry on the program, not as Communists, but camouflaged as "liberals" and "progressives."

Following the Leninist teachings on tactics and strategy, the Communists in the motion picture industry are reported to be boring within the anti-Communist movement, their objective being to direct these anti-Communist movements to less harmful channels. The result is that Communists are actually attacking themselves or their movement.

According to a reliable source the Communists have actually lost groun in the trade union field because of the failure of the Conference of Studio Union The Communists have, however, more than made up for this failure by having their sympathizers placed in high executive positions in the motion picture industry, s as directors and writers. This latter type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner.

Among the labor element in Hollywood the principle force of the Communithas been the Conference of Studio Unions. This group is described as a bloc of Communist controlled unions under the leadership of Herbert K. Sorrell, who has been identified as a former member of the Communist Party. The ourross of the Conference of Studio Unions has been reported as two-fold; (1) that the Union desires to keep the general labor situation agitated in Hollywood in line with the Communist Party program of creating confusion and (2) to maintain intact the leadership of Herbert K. Sorrell.

The strikes which have developed between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees have been for the most part oursely jurisdictional disputes caused by the Communist bloc in the Conference of Studio Unions as a part of their disruptionist tactics to gain control of the labor element in Hollywood.

The Screen Writers! Guild is one of the first unions which was formed in the motion picture industry in the cultural field. It has been under the influence of Communists and Communist sympathizers since its inception. The purpose of the Screen Writers! Guild has been to obtain better conditions for its members and to propagate the Communist Party strategy in influencing public opinion. These Communists and their fellow travelers in the Screen Writers! Guild have furthered the Communist cause by the dissemination of their Communist ideology to unsuspecting writers who are also members of the Guild. The Communist writers and "Innocents" then inject into motion picture scripts Communist-veiled propagan or eliminate anti-Communist statements or scenes from the original motion picture script.

The Screen Actors' Guild has been infiltrated by many Communists and Communist sympathizers. Forty-two individuals who have been identified as Communare known to be members in good standing of the Screen Actors' Guild.

The Screen Cartoonists' Guild is another group which has been under the influence of Communists and Communist sympathizers. Known Communists and/or Communist sympathizers have held official positions in the Guild. Close cooperation has existed between the Communist Party in the Hollywood area and the Screen Cartoonists' Guild.

The Council of Hollywood Guilds and Unions is an organization allegedly formed to fight the so-called "Fascist" activities of the Motion Picture Alliance for the Preservation of American Ideals. Known Communists and Communist sympathizers, active in the motion picture industry, participated in the formation of this group and many of these individuals have continued in executive capacities in this organization.

In the cultural field the Hollywood Communists have been most successful in influencing organizations such as the Hollywood Writers Mobilization, the People's Educational Center, the Hollywood Independent Citizen's Committee of the Arts, Sciences and Professions, and the actors' Laboratory.

The Communists and fellow travelers in the Hollywood Writers Mobilization played an important part in writing and producing documentary films for the Overseas Branch for the Office of War Information. In the Spring of 1945 the Hollywood Writers Mobilization Editorial Committee on Overseas Films was composed of fourteen members. Seven of these have been identified as Communists.

The People's Educational Center in Hollywood is an outgrowth of the Hollywood Writers School, a Communist school in Los angeles, and it was formed by known Communists and active Communist sympathizers. Since its inception this group has offered courses on political and cultural matters as well as instructional courses with regard to the motion picture industry. The majority of its instructors have been identified as Communists or active Communist sympathizers in that they have been prominent in known Communist Front organizational work in the motion picture industry. Such well-known Communists as motion picture Directors Herbert Biberman, Frank Tuttle and Edward Imytryk have been connected with it in an executive or teaching capacity.

The independent Citizens Committee of the Arts, Sciences, and Professions is an organization which was supported by the Communist Party and the Communist press during its existence. A national Communist functionary (Lionel Berman) has been given credit for participating in the formation of this group. In Hollywood the Communist penetration of this group was no exception for the Executive Council, at the time the Hollywood unit was established, had fifteen individuals as Council members, who have been described as Communists. Many more members of the Executive Council have been affiliated with other organizations known to have been infiltrated by the Communist element.

This organization in Hollywood has been described as having taken a part in, or supported, all local activities in the Hollywood area which were inspired or propagated by the Communist Party.

On February 11, 1947, the Hollywood Chapter of the Independent Citizens Committee of the Arts, Sciences, and Professions, went out of existence and its membership formed a new group known as the Progressive Citizens of America, which action was precipitated by similar action being taken by the National organization on December 28 and 29, 1946, in New York City. It is known that this same National Communist Functionary, (Lionel Berman), who was active in the formation of the Independent Citizens Committee of the Arts, Sciences, and Professions, was active in laying the plans for the formation of the Progressive Citizens of America. The Progressive Citizens of America has established in Hollywood a Council of the Arts, Sciences, and Professions of the Progressive Citizens of America. This group recently sponsored a Conference on Thought Control which was actively participated in by many known Communists and Communist sympathizers.

The Communist Part: has concentrated its efforts on the writers and directors of the motion picture industry for a considerable period of time in an effort to have Communist propaganda injected into motion pictures. The writer who creates the dialogue and action and the director who interprets the same are in a position to influence the political philosophy contained in any given picture. For this reason, the political views and background of the writer and the director are utilized to the fullest extent by the Communist Party in their effort to disseminate propaganda through the motion picture.

During World Lar II. these writers and directors, who acted under Communist guidance, were reported to have inserted excerpts into pictures in a most clever manner. The crowning achievement in this respect was the picture "Mission to Moscow." However, the open propaganda in this picture was so obvious that throughout the United States the picture was criticized by numerous newspapers. This action resulted in the Communists changing their tactics to a more subtle approach. The Communists and Communist sympathizers are now said to be content with the inserting of a line, sentence, or a situation into a picture which will carry the Communist Party line into an otherwise nonpolitical picture. It has been said that they have found this method to be more effective by reason of the fact that it does not appear to be purposeful but rather incidental. This subtle method of getting propaganda into the motion pictures has not been limited to the serious drama but has also included the musical comedies. The Communists have not only endeavored to inject Communist propaganda into pictures but have also prevented material which the Party might consider objectionable to its current program from appearing in pictures.

It is significant to point out that William Z. Foster, national leader of the Communist Party, USA, in a conversation on September 10, 1947, at Los Angeles with William Schneiderman and Med Sparks, mest Coast Communist Party leaders, commented concerning the motion picture "The Best Years of Our Lives" that it was the

real "stuff" and commented on the pictures "The Farmer's Saughter" and "Crossfire" by stating "They are standing them on their ears." He referred to all three of these pictures as very fine productions. These three pictures are discussed in Section IV of this memorandum.

Summarily, it may be said that the Communist Party, through its members and Communist sympathizers, has been most successful in its infiltration tactics among the labor and intellectual groups in Hollywood motion picture industry. Through the labor element they have utilized their distruptionist tactics causing strife and unrest. Through the intellectual groups they have attempted to disseminate Communist propaganda in a very subtle and disguising manner through the motion picture, or have prohibited filming or production of anti-Communist material.

# FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: <u>COMMUNIST INFILTRATION-MOTION</u>
<u>PICTURE INDUSTRY(COMPIC) (EXCERPTS)</u>

FILE NUMBER: 100-138754

**SERIAL:251x1** 

**PART: 7 OF 15** 



# FEDERAL BUREAU OF INVESTIGATION

Mr. Tolson_ Mr. B. A. Tamm ... Mr. Glavia_ Mr. Ladd_

Mr. Nichole_

Mr. Roses_ Mr. Tracy__ Mr. Carson_

Mr. Harbo_

Mr. Pennington_ Mr. Quinn Tamm_ Mr. Nease_ Miss Gandy__

October 11, 1947

#### MEMORANDUM FOR THE DIRECTOR

RE: COMMINIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

It will be noted that frequently in the attached memorandum references are made to "most reliable but very delicate sources" or to "most confidential and most delicate sources." In each instance these references refer to the obtaining of information

by Special Agents of the specific office involved, which office is usually the Los Angeles Office of the Bureau.

Respectfully,

Attachment

JPC:EW

# SUMMARY ON

# THE COLMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

October 2, 1947

# TABLE OF CONTESTS

・ -)

		·	Page
	SUMMARY OF	COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY	1
ı.	HISTORY	AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD	1
		mmunist International and National Declarations Interests in Motion Picture Industry	ı
	B. Con	munist Tactics, Strategy and Methods of Operation	3
	C. Ear	ly Communist Party History and Organization in Hollywood	8
	D. Str	nuctural Development of the Communist Party in Hollywood	14
	R. Con	amunist Party Membership in Hollywood	18
	ī.	Member Communist Political Association, August 31, 1944	19
	II.	Membership Communist Pflitical Association, January 8, 1945	19
	III.	Membership Communist Political Association, January 16, 1945	19
	IV.	Membership Communist Political Association, February 26, 1945	20
	٧.	Membership Communist Party, USA, November 9, 1945	20
	WI.	Membership in the Communist Farty, USA, May 25, 1947	30
	VII.	Occupation	20
	VIII.	Occupation as verified by investigation, July 21 - August 6, 1947	21
	F. Ans	dysis of Preceding List.	49
	Act fie	painent Motion Pictures with which some of the leading cresses, Actors, Producers, Directors and Writers identical as Communists have been connected, according to #1947—International Motion Picture Almenaca	

		Pare
II.	COMMUNIST INFILTRATION OF LABOR GROUPS	61
	International Alliance of Theatrical Stage Employees	63
	Motion Ficture Workers Industrial Union	64
	Conference of Studio Unions	65
	Averill Joseph Berman	71
	Norval Dixon Crutcher	71
	Frank J. Drdlik	72
	Edward McCreary Gilbert	72
	Carl C. Head, aka, Earl Clark Head	73
	Wilbur R. Higbie, aka, Ray Higby	73
	Herbert Knott Sorrell	73
	Andrew Lawless	76
	Russell L. McFnight	76
	John R. Martin	77
	Matthew Irving Matison (Mattison)	78
	James N. Skelton	78
	Roy Tindall, wa. Roy &ndall	79
	Louis Whitman	79
	Screen Writers Guild	79
	Harold Buchman	84
	Hugo Butler	84
	Lester Cole	85
	David Herts	85
	Gordon Kahn	85
·	Ring Lardner, Jr.	85
	Isobel Lennart	85
	Henry Myers, aka, Henry Meyers	85
	Maurice Rapf	85
	Leo Townsend	86
	Screen Writers Guild Members Connected With The Office of	
	War Information Overseas Film Program	90
	Screen Actors Guild	91
	Screen Cartoonists Guild	93
	Robert Carlson	95
	Maurice Howard	95
	Milton S. Tyre	96
	William "Bill" Higgins	96

		Page
	Cecil Beard	96
	Thomas Byrnes	96
+	Screen Office Employees Guild AFL local 1391	97
	Margaret Bennett (Margaret Bennett Wills)	98
	Blanche Cole	98
	Bernard Lusher (Luscher)	98
	Barbara Alexander (Barbara Myers)	98
	Min Selvin	98
	Herta Uerkvitz	99
	Screen Directors Guild, Inc.	<b>99</b> ′
	Musicians Mutual Protective Association (Local 47, American Federations of Musicians, Affiliated with the American	
	Federation of Labor)	100
	Council of Hollywood Cuilds and Unions	101
··· III.	. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS	106
	New Theatre League	106
	League of American Writers	107
	Theodore Dreiser	108
	John Howard Lawson	108
	Albert Maltz	108
•	Georgia Backus, aka, Mrs. Herman J. Alexander	109
	Alvah Cecil Bessie	109
	John Milton Bright	109
	Lester Cole	109
	Rath McKenney	109
	Richard Branston, aka, Bruce Minton	109
	W. L. River	110
	Philip Edward Stevenson	110
	Tess Slessinger, was, Tess Shlesinger, Mrs. Frank	
	Davis	110
	Hollywood School Dr Writers	110
	Hollywood Writers Mobilization	110
	Pauline Lauber Finn	116
	Leon Meadow	117
	William E. Oliver	117
	Bernard Forhaus	117

(	
	**
	Page
Taba Waham	
John Weber  A. The Writers Congress held at the University	of Southern
California at Los Angeles, November 1-3, 194	117
Hollywood Community Radio	118
People's Educational. Center, aka, The Los Angeles Educ Association, Inc.	cational 119
Dr. Leo Bigelman	120
Helmer Bergman	120
Maurice Howard	120
Sidney Davison	120
Dr. Jack Agins	120
George Beller	120
Dorothy Connelly	120
Leo Gallagher	121
Sanford Goldner	121
Sondra Gorney	121
Willie J. Hill	121
Robert Lees	121
Frances Millington	121 121
Carlton Moss	121
Herbert Sorrell Prank Tuttle	121
Celia Willby	121
Lillian Ripps	122
Tyonne Shepherd	122
Minna Agins	122
Alvah Bessie	122
Herbert Biberman	122
William Blowitz	132
Morris Browda	122
Bonnie Claire	155
Edward I. Dmytryk	122
Guy Endore ·	123
Leonard Fels	123
Carl Foreman	123
George Glass	123
Gordon Kahn	123
Murray Korngold	123 123
Katherine McTernan	123
Arnold Meschen	123
illan Motcalf	7.00

	Page
Abraham Olken	124
Sylvan Pasternak	124
Paquerette Pathe	124
Margaret Roma	124
John Sanford	124
Ruth Murrow Slade	124
Hal Smith	124
Lory Titelman	125
Lloyd Van Dyke	125
Lincoln Community Book Center, AKA, Lincoln Book Shop	125
The Motion Picture Democratic Committee	127
Philip Dunne	129
Maurice Thomas Murphy	129
Gordon Righty	129
Hollywood Democractic Committee	129
Hollywood Independent Citizens Committee of the Arts,	
Sciences and Professions	132
Progressive Citizens of America	133
Dr. Murray Abowitz	134
Philip M. Connelly	134
Charles J. Katz	135
Ben Margolis	135
Loren Miller	135
George Pepper	135
Hollywood Anti-Nazi League	138
Hollywood League for Democratic Action	139
The American Peace Mobilization	139
The Joint Anti-Fascist Refugee Committee	139
Mrs. John Howard Lawson	141
Mrs. Albert Maltz	141
Mrs. Dalton Trumbo	141
Mrs. Frank Tuttle	141
Miss Gale Sandergaard	141
Olivia De Haviland and Philip Dorn	141 141
Paul Robeson and Hazel Scott John Garfield and Paul Robeson	: 141 141
	141
Rita Hayworth	

() )

..



		Fake
	The Actors Laboratory	142
	The American Youth For Democracy	143
	Citizens Committee For the Motion Picture Strikers	144
	The National Committee to Win the Peace	144
	The Hollywood Forum	145
	John Barnes and Associates	145
	Western Council for Progressive Business, Labor and Agriculture	145
	The American Russian Institute	146
	The Civil Rights Congress	146
	Southern Conference for Human Welfare	146
	The National Negro Congress	147
	The Russian-American Club	147
IV.	COMMUNIST INFLUENCE IN MOTION PICTURES	148
	Background and Tactics Used by the Communists to Inject Communist Propaganda in the Motion Fictures	148
	Analysis of Motion Pictures Disclosing Communist Propaganda Therein	151
	"Keeper of the Flame" "The Hoster Race"	151 154
	"The North Star"	155
	"Pride of the Herines"	156
	"Song to Demember"	157
	"The Best Years of Our Lives"	159
	"It's a Wonderful Life"	159
	"The Farmers Daughter"	161
	"Crossfire"	161
	"Brute Force"	163
-	"Mission to Hoscow"	164
	"Case Timberlane"	164 165
	"Buck Private Come Home"	165
	"Time of Your Life"	166
	"Body and Soul"	167
	"another Part of the Forest"	10,

		Fage
٧.	SOVIET ACTIVITIES IN HOLLYWOOD	175
	Artkino Pictures, Incorporated	178
VI.	INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COM- MITTER ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES	180
VII.	ASSOCIATION OF MOTION PICTURE PRODUCERS, INCORPORATED	. 192

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# SUMMARY ON COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

#### I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD

A. Communist International and National Declarations of Interests in Motion Picture Industry

Willi Muenzenberg, in an article entitled "Capture the Film!" with the sub-title "Hints on the Use of, Out of the Use of, Proletarian Film Propaganda" which appeared in the Daily Worker on July 23, 1925, stated as follows:

"We must develop the tremendous cultural possibilities of the motion picture in the revolutionary sense....One of the most pressing tasks confronting Communist Parties on the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class, we must wrest it from them and turn it against them."

In stressing the importance of the motion picture, Mienzenberg calls attention to the fact that "the total attendance in the movie theatres of England, France and the United States is perhaps even today (1925) greater than the total of newspaper readers in those countries". Mienzenberg also states in this article "Not the destruction of tools and technical equipment, but their conquest and their turning to the use of the labor movement, for the idea—World of Communism".

In a second article by Muenzenberg found in the Daily Worker of Saturday, August 15, 1925, entitled "The Picture and the Film in the Revolutionary Movement", he quotes internationally famous Communists concerning the importance of motion pictures to the world Communist movement. He quotes Vladimir Ilitch Lenin in a conversation with Comrade A. V. Lunacharski, the former Soviet Commissar for Public Education, as stating:

"You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses and in still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg also quotes the Chairman of the Executive Committee of the Communist International, Gregory E. Zinoviev, concerning the motion picture as follows:

"The motion picture in the possession of the bourgeoisie is the strongest means for the betrayal and befuddling of the masses. In our hands it can and must become a mighty weapon of Communist propaganda for the enlightening of the widest working masses."

Muenzenberg also quoted K. Woroschilow, who at that time was the Commander of the Red Army in the Moscow Military District, as stating:

"The motion picture, as a cultural plane (the carpenter's tool), has won itself a place of honor in the U.S.S.R. It is no less popular in the Red Army than among the worker and peasant masses."

He quotes Clara Zetkin who has been referred to as the oldest revolutionary woman and an intimate friend of Lenin as stating concerning the significance of the film in the Communist propaganda:

"On no account can the Communist movement ignore the propaganda power of the motion picture."

In addition to these quotations cited by Muenzenberg, he also wrote in his article as follows:

"....In the factories or after working hours we could show the workers by means of trick film the constant lowering of their living conditions, of the actual lowering of their wages in comparison to the rising prices, and thus demonstrate the actual working out of bourgeoisie control of politics and industry.

"There are hundreds of motives and objectives that can be utilized in film propaganda. We are not oblivious to the colossal censorship difficulties, technical and organizational obstacles, that stand in the way of all these suggested plans. Much groundwork would already be won if we could put every Communist Party and organization into a position to show a monthly film chronicle of the most important happenings in Soviet Russia, and thus to bring the development of this strongest prop of the international proletarian and revolutionary movement into the clear vision of the masses."

Muenzenberg also relates,

"But next to nothing has been done to put the film into the arsenal of agitation and propaganda weapons of the Communist Party. Quite

properly the enlarged Executive Committee of the Comintern in March, 1925, called attention to this shortcoming, and instructed all affiliated Parties to concern themselves much more than formerly in turning this weapon to this service. Leading Comrades of the International have repeatedly and emphatically pointed out the tremendous significance of the film propaganda."

Ruenzenberg concludes this article with the following statement:

"There must no longer be any country in which the Communist Party and its groups do not make extensive propagandist use of the motion picture film."

With regard to the aforegoing quotations, it should be pointed out that they were taken from the Daily Worker, which is the Communist daily paper for the exstern part of the United States published in New York City. The author of this article, Willi Muenzenberg, was for many years a Party functionary of the Communist Party of Germany in Charge of Publications and Propaganda. He was kenerally considered to be the "Czar of Propaganda and Publications of the German Kommunitische Partie Deutschland." Confidential Informant, Harvey Gilbert Holf, a former member of the Communist Party and a reliable paid informant of the Los Angeles Office, has stated that imenzenberg who is now deceased, was at one time a member of the Executive Committee of the Communist International. He related that Muenzenberg was not in the United States at the time this article was incorporated into the Daily worker but that it was incorporated into the Daily Worker and the fact that it was reprinted would be considered by the Communists as a directive to be followed. He related that he has noted in the international correspondence in the past years that Willi Luenzenberg has attended Plenums of the Communist International in Moscow, mussia.

#### B. Communist Tactics, Strategy and Methods of Operation

In order to more clearly point out the motivating forces which cause Communists to carry out the teachings of Marx, Lenin and Joseph Stalin and to indicate the aim and objective of the Communist movement, quotations from various Communist periodicals and other authoritative sources are being set out in this section. In addition, reliable sources have indicated various methods of operation and tactical procedures used by the Communists, in some instances with regard to the motion picture industry, and these are also being set out in this section.

The Communist sthics must be considered in order to visualize the true significance and content of the tactics and statements of Communists and their fellow travelers. Lenin summarized this morality when he saids

"Our morality is entirely subordinate to the interests of the class struggle of the proletarist.... For the Communists, morality consists entirely of compact, united discipline and conscious mass struggle against the exploiters. We do not believe in eternal morality, and we expose all the fables about morality."

It is clear from Lenin's statement that the individual Communist's ethical judgment is subservient to the will of the Communist Party. According to Lenin, the Communist code of ethics must reflect that the truth should give way to the class advantage. In other words, the Communists' word only has as much value as their conception of the interests of the class struggle may dictate.

The aim of the Communist Party in the United States is clearly indicated in "A Manual on Organization" of the Communist Party by J. Peters published in 1935. According to this manual, the Communist Party's aim is as follows:

"The Communist Party of the USA leads the working class in the fight for the revolutionary overthrow of capitalism, for the establishment of a Socialist Soviet Republic in the United States,..."

William Z. Foster, present leader of the Communist Party in the United States, stated in the book entitled "Toward Soviet America":

"The leader of the revolution in all its stages is the Communist Party....The establishment of an American Soviet Government will mark the birth of real democracy in the United States. For the first time the toilers will be free, with industry and the government in their own hands. Now they are enslaveds the industries and the government are the property of the ruling class."

To further show the allegiance of the American Communists, it should be noted that William Z. Foster, when testifying before the Fish Committee of the 71st Congress in 1930, stated:

"The workers of this country (the United States) and the workers of every country have only one flag. That is the red flag. That is the flag of the proletarism democracy."

In addition, to show the true revolutionary movement of the Communists in the United States, an excerpt of a pledge given to 2,000 individuals who were being initiated into the Communist Party at New York City in 1935, Earl Browder, at that time head of the Communist Party, USA, stated in parts

"I pledge myself to raily the masses to defend the Soviet Union, the land of victorious socialism. I pledge myself to remain at all times a vigilant and firm defender of the Leninist line of the Party, the only line that insures the triumph of Soviet power in the United States."

The deceptive principles employed by the Communist Party have been indicated by their use of trickery and subterfuge to employ a tactic or gain an objective. The following quotations of V. I. Lenin, regarded as the "great god" of the American Communists whose writings are their bible, are being set out as indicative of the above.

"The strictest loyalty to the ideals of Communism must be combined with the ability to make all necessary practical compromises, to maneuver, to make agreements, zig-zags, retreats, etc., so as to accelerate the coming to power..."

"It is necessary to be able to withstand all this, to agree to any and every sacrifice, and even—if need be—to resort to all sorts of devices, maneuvers, and illegal methods, to evasion and subterfuge, in order to penetrate into the trade unions, to re main in them, and to carry on Communist work in them at all costs."

In order that one can readily recognize the Communist propaganda disseminated in written or spoken words, the deceptiveness of the Aesopian language utilized by the Communists must be considered. Lenin, in referring to this brand of Communist double-talk, stated:

"....That cursed Aesopian language...which....compelled all revolutionaries to have recourse, whenever they took up their pens to write a *legal* work."

Lemin used it for the purpose of avoiding "censorship". Communists today are using it to mislead the public.

Indicative of the method of procedure utilized by the Communist Party is the following quotation taken from the publication entitled "Program of the Communist International" which reflects that the Communist Party "extends its influence over the majority of members of its own class, including workingmen and the working youth. To achieve this, the Communist Party must secure proletariat influence in the broad mass proletarian organizations (Soviets, trade unions, factory committees, cooperative societies,

sport organizations, cultural organizations, etc.). It is particularly important for the purpose of winning over the majority of the proletariat, to gain control of the trade unions, which are genuine mass working class organizations closely bound up with the every day struggles of the working class. To work in reactionary trade unions and skillfully to gain control of them, to win the confidence of the broad masses of the industrially organized workers, to change and remove from their posts! the reforms t leaders, represent important tasks in the preparatory period. The preceding quotation was found in this publication under the heading, "The Fundamental Tasks of Communist Strategy and Tactics".

Confidential Informant of the Los Angeles Office who is a former member of the Communist Party in the Los Angeles area and has been closely affiliated with the motion picture industry for a considerable period of time, has stated that there has been a noticeable change in the general tactical lines and methods of operation in the Communist Party in the film industry. He stated that this is apparently due to the wave of exposals of individual Communists and Communist Party line followers in government and other circles as a part of the broad campaign of the attack now being waged on Communism. He related that there has resulted a change in its method of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists as well as Communist sympathizers have drawn back to less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well-known have been forced to the front to carry on the program not as Communists but camouflaged as "liberals" and "progressives".

Informant whas related that these Communists are even boring within the anti-Communist movement with the objective in view of taking over the movement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorously enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "strategy and tactics". It should be pointed out that this informant being a former member of the Communist Party, has considerable knowledge of the Communist strategy and tactics.

stated it is becoming more and more apparent that the Communists are using prominent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence, the Communist Party hopes to cover up these individuals real Communist connections. He continued by stating that the following top producers over a period of years not only employed Communists and Communist

aympathizers, some of whom were notoriously known, but have protected them whenever their names or reputations have been exposed to public notices

David Selsnick Warner Brothers Walter Wanger Samuel Goldwyn Charles Chaplin

analyzed the situation in Hollywood by relating that producers in the motion picture industry could clean up the Communist movement if they saw fit. He stated that up until recently there was no recorded instance where the Hollywood motion picture industry or any of its top influential leaders had ever denounced Communism or Communists publicly. Basically, he said, they are "internationalists". Because of this, the activity of the Communists and their sympathizers who do not really work for the Communist cause increases day by day with added influence in all departments of the motion picture industry.

As an additional part of the general program for Communist penetration into the motion picture industry, Confidential Informant of the Los Angeles Office stated that the Communist Party considered the importation of known pro-Communist individuals into the Follywood area of great significance.

Confidential Informant also related that a large percentage of this pro-Communist element was brought into Hollywood during the period from 1935 to 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry. Among the exiled refugees prominent in pro-Soviet and Communist circles in Hollywood is Hanns Eisler. Hanns Eisler is the brother of Gerharit Eisler who was recently convicted on contempt of Congress. Hanns Eisler has been the subject of an un-American Activities Committee inquiry into the motion picture industry. Hanns Eisler has an extensive record of Soviet and Communist affiliations both in the United States and Europe which had been brought to your attention in a separate memorandum dated July 11, 1947.

Confidential Informant provided information indicating that the Communists have recently lost ground to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. He related that this latter

type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at RKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to Wolf, and extends throughout the industry, tending to make it somewhat sacred for any criticism of a definite or specific nature.

#### C. Early Communist Party History and Organization in Hollywood

Confidential Informant of the Los Angeles
Office related that the League of American Writers, at a convention held in
New York City in April of 1935, decided to form a Pacific Coast Branch of
the League of American Writers and related that at that time Waldo Frank
was the National Secretary of the League of American Writers.

A complete record and report on the first American Writers Congress has been published by the International Publishers, edited by Henry Hart. This report contains all the addresses delivered at this Congress. It includes an article by John Howard Lawson entitled "Technique and the Drama".

Quoting from an introduction appearing in this book concerning the First American Writers Congress, it states:

WWe propose, therefore, that a Congress of American Revolutionary Writers be held in New York City April 26, 27, 28, 1935; that to this Congress there be invited all writers who have achieved some standing in their respective field and who have clearly indicated their sympathy with the Revolutionary cause; who do not need to be convinced of the decay of capitalism, of the inevitability of revolution....We believe such a congress should create the League of American Writers, affiliated with the International Union of Revolutionary Writers. In European countries the International Union of Revolutionary Writers is in the vanguard of literature and political action."

Prominent Hollywood writers listed as being on the call to attend the first and second American Writers Congresses included such individuals ass Guy Endore, John Howard Lawson and Samuel Ornitz. All three of these individuals are identified in this section of the memorandum as Communists.

With regard to the Congress of American Revolutionary Writers which created the League of American Writers, it should be pointed out that this is one of the organizations which was declared subversive by the Attorney General in that it came within the purview of Public Law 135 of the 77th Congress which was superseded by Public Law 644 of the 77th Congress.

The United Frogressive News of September 21, 1976, reflects that some 25 writers attended the first local (Los Angeles and Hollywood) meeting of the League of American Writers on Sunday night and that included in this group was V. J. Jerome (true name Isaac Romaine), The United Progressive News is a defunct weekley paper, formerly distributed in Los Angeles. A known Communist, Ellenore Bogigian, aka, Ellenore Abowits was one of seven members of the paper's staff in 1936. By the way of Identification, it should be pointed out that V. J. Jerome is one of the leading theoreticians of the Communist Party now holding the position of Associate Editor of the monthly theoretical organ of the Communist Party, "Political Affairs".

The Daily Worker of September 23, 1933, contained an article by V. J. Jerome entitled "Marx, Lenin and Stalin on the Role of the Communist Party". Comments by Jerome in the conclusion of this article are as follows:

"And on our own colebration day of the 14th anniversary of our Party's founding, we must bear in mind that our Farty has as its guide to action the teaching of Marx, Lenin and Stalin embodied in the program of the Communist International. We must realize that our central task is to win over the rajority of the working class."

who has in his possession considerable information collected by concerning the Communist Party's activities in Los Angeles and Hollywood, stated that in 1934 there were actually only 35 or 40 Communist members in Hollywood connected with the motion picture industry. He stated they were attached to the Los Angeles Section of the Communist Party. However, he related that in 1935, V. J. Jerome, identified above, came to Hollywood from New York in an effort to organize Communist Party units in Hollywood among the writers, producers and ectors.

In substantiating the information set out heretofore in this section, Confidential Informant of the Los Angeles Office, who has amassed considerable data concerning communist activities in the Los ingeles area and who is at present an Company, related that the Communist Larry in the motion picture industry gained impetus through such organisations as the League of American Writers, the American Writers Congress and the League against War and Fascism, all of which were Communist front groups. He also related that V. J. Jerome, the Communist theoretician, came to Hollywood in 1935.

Office, who is a retired Los Angeles police officer and former related that V. J. Jerome, in 1935, came to Hollywood and set up, in the motion picture industry, Communist branches.

John L. Leech, who in 1934 was the organizational Secretary of the Communist Party in Los Angeles County, testified before a Los Angeles County Grand Jury on August 14, 1940, at which time he stated that V. J. Jerome (Victor Jerome, true name Isaac Romaine) was sent to Hollywood in the latter part of 1935 by the Communist Party Central Committee, New York, to improve cultural work, taking over these duties from Stanley Lawrence. Lesch stated that V. J. Jerome helped organize study clubs and coordinated Party work between Hollywood and downtown Communist sections. Leech related that Jerome brought John Howard Lawson (Communist screen writer) to Hollywood. In Leech's testimony, he also made the remark that Jerome had the aid of Jeff Kibre, labor leader whom he identified as a Communist. Leech stated that in the latter part of 1935 Jeroms formulated plans to establish an underground Communist unit among the film elite. All dues and contributions as well as reports were to go directly to National Communist Party of the Los Angeles Headquarters in New York City. Informant Office, previously identified in this section, related that Jerome secured the aid of Nora and George Hellgren in Hollywood. Nora and George Hellgren are identified in this section as Communists. He stated that Jerome utilized Nora Hellgren in connection with the Communist plan to set up branches in the motion picture industry in the Hollywood area. This information was also substantiated by Informant who related that Hellgren did most of the "leg work" including the running of errands and collecting of dues for Jerome. He also related that Jeff Kibre was at that time closely associated with V. J. Jerome.

Informant of the Los Angeles Office related that in the Spring of 1935 while he was a member of the Communist Party, direct orders came down from the top structure of the Communiet Party, U.S.A. to all units in the Los Angeles Area instructing them to intensify and concentrate their activities in Hollywood and the motion picture industry. The directive emphasized the fact that Communists must try to capture the labor unions and pointed out if this were done, the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors and actresses and the highly paid technicians.

and functionary of the Communist Party who is at present acting as an informant of the New York Office, has related that one of the objectives of the Communist Party during the period of his membership (1935 to 1945) was to infiltrate the motion picture industry. He related that from the time of his assignment in 1935, there was a very definite of his assignment in 1935, there was a very definite emphasis placed on the discussions and activities of the Party leaders on the program of establishing and strengthening Communist influence in Hollywood and penetrating the motion picture industry ideologically. He stated that the national officers of the Communist Party looked upon this program as being very important and considered it as an excellent means of molding and influencing public opinion. stated that the Communists' interests in the motion picture industry were not entirely divorced from other interests on the West Coast. He stated, for example, that there was a sort of link between the activities of Harry Bridges and West Coast shipping and the Communist infiltration program in Hollywood. stated Bridges was well acquainted with the Hollywood producers and with many of the "Hollywood crowd". He stated that they helped each other to their mutual advantage. He also recalls that the Communist infiltration of the motion picture industry was definitely on the agenda when former Communist Party leaders and the current national leader, William Z. Foster, visited the West Coast and particularly the Los Angeles area.

In September, 1939, the Los Angeles County Communist Party published a pamphlet portraying the 20 year history of the Communist Party in Los Angeles County. The pamphlet is known under the title "Two Decades of Progress". Its reference to Hollywood and cultural groups reflects that members had in early years penetrated cultural groups and various theater groups. In 1939, the geographical organization of the Communist Party in Hollywood was based on street units and not industrial units. Members belonged to the units in their respective neighborhood and not units pertaining to industry. The publication listed 2 studio units in 1939, namely the Culver City Studios Branch with Frank Oats as President, and the Hollywood Studios Branch with Malton Henry as President, both attached to the 15th Congressional District Section of the Communist Party. In 1939, the Los Angeles County Communist Party was organized by branches and sections under a geographical division similar to the political assembly and congressional district respectively. "2 Decades of Progress" in 1939 quotes Emil Freed, President of the East Branch of the Communist Party as statings

"Our Party has either initiated or assisted in struggles, for better housing, progressive election victories, and the union-ization of Hollywood."

The East Branch, according to this history, was them a unit of the 15th Congressional District Communist Party Section, an area covering Hollywood Boulevard between Fairfax and Hoover Streets.

Confidential Informant stated that sometime following the period during which one actor tames Cagney was the subject of much publicity as being mixed up in Communist activity (1940), V. J. Jerome made a trip to the West Coast at which time he spent approximately six weeks in Hollywood for the purpose of straightening cut the situation there. Jerome reorganized the Hollywood Branch of the Communist Party separating top ranking stars and big name personalities. Specifically recalled Jerome's having told him of a change that had been made in the handling of money coming in from the Communist Party of Hollywood whereby the "center" (Communist Party National Headquarters) took over the collection of funds from that area. This step was taken because it was felt that the West Coast was receiving too large a share of money coming in from Hollywood.

According to included in the general plans of infiltration of the motion picture industry were various schemes to capture labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups. He stated by mobilizing the Communist Party back of a particular picture which was to the liking of the Communists, management was put on notice that it could expect tremendous support from the Communist Party in an effort to make the picture a success.

having been a most active Communist leader in the Hollywood professional set and to the fact that Stander was very difficult to handle because he was too Leftist. In referring to Jerome's visit to Hollywood he stated that Jerome conferred with leaders among the professional set including Stander, Edward G. Robinson and Frederic March.

related that the first real impetus to the infiltration of the motion picture industry was the sending of John Howard Lawson to Holly-wood in 1941 or earlier. He stated that Lawson, who was already a fairly successful playwright, was sent for the specific purpose of doing Party work. He related that at the time Lawson left New York he was a member of the Communist Party. He stated that he was sure Lawson was one of the keys to the whole situation and was sent to Hollywood by Communist Party officials in New York for the specific purpose of getting things organized there and promoting the Communist Party's influence in the motion picture industry.

Trecalled that following Lawson's arrival in Hollywood almost any communist who could write would be sent by the national office to be put under Lawson's wing. In this connection, it should be pointed out



that Lawson was the first President of the Screen Writers Guild which is discussed in greater detail in another section of this memorandum, related that Lawson had the Party send him suthors "just so long as they had at least written a book", because he could take care of them and thereby would be helping the Party. He related that Lawson's efforts were most successful. Among the writers who were sent out to Hollywood under this program were Albert Malts, Alvah Bessie, Dalton Trumbo, Michael Elankfort and others whose names he could not recall.

It should be noted in this connection that at the present time Hanns Eisler is in Hollywood and has been one of the subjects of the Un-American Activities committee's investigation into Committee activity in the motion picture industry.

Its membership included Alexander Trachtenberg, Joseph Fields, Lionel Berman and Robert Reed.

advised that Berman was the head of the Cultural Committee and that he was in constant contact with Hollywood and played an important part in the program.

On November 15, 1941, former Confidential Informant of the Chicago Office advised that the Communist Party was in the process of realigning its districts throught the United States as well as reorganizing its structural set up. He stated that District 13 was to include all of the States of California and of Nevada. According to it was to have centralized offices in San Francisco and in los Angeles. The San Francisco Office was to be headed by Steve Nelson. Further Betty Gammett was to be the Organizational Secretary of District 13 with John Howard Lewson and Herbert Riberman in control of organizational work in the Hollywood area.

Confidential Informent of the Los Angeles
Office as well as Informent and former communist Party member
and former communist Party member
and was dishussed from the Communist Party in 1944, savised that the los
ingeles County Communist Partys penetration into the motion picture industry
prior to the formation of the Northwest Section in 1942 was important only
as pertained to nominal employees within the studies. They related that beween the years 1935 and 1942 the jurisdiction over film huminaties and writers
was under the jurisdiction of the New York Communist Party headquarters or the
District 13 Communist Party headquarters at Sen Francisco. Consequently the

proof of Communist Party membership of important Hollywood personages was not available or known to the Los Angeles County Communist Party functionaries.

# D. Structural Development of the Communist Party in Hollywood

pollowing the rearrangement effected by V. J. Jerome and the appointment of Herbert Biberman and John Howard Lawson to executive positions in the Communist Party, Hollywood Section, the Communist Party was again reorganized in about 1942. According to Informant who has heretofore been identified as

who has amassed considerable information concerning the Communist Party's activities in Hollywood, this recorganization was effected through the establishment of the Northwest Section of the Communist Party in Los Angeles. It wasn't until this time, according to that the Los Angeles County Communist Party had jurisdiction over important Communists in Hollywood. According to this new section was to encompass all Communist Party members in Hollywood including the Communists in the motion picture and radio industries.

Through a most highly reliable but very delicate source, it was ascertained that the Northwest Section was under the leadership of the following individuals known as the Section Executive Committees

John Howard Lawson Waldo Salt Margaret Bennett Wills Louis Harris

Elizabeth Leach, also known as Elizabeth Benson and Elizabeth Glenn Mischa Altman M. W. (Bill) Pomerance

With the exception of Elizabeth Leach, all of the individuals listed above are identified in this section as Communists. On February 26, 1943, Elizabeth Leach told former Confidential Informant of the Los Angeles Office, that she was Organizer for the Northwest Section, receiving a salary of \$125 per month. According to the on John Howard Lawson, she received this salary from Lawson, Communist screen writer. This information was verified by Informant of the

Through this same extremely confidential but most delicate source, it was ascertained during 1943 and 1944 that the Northwest Section was broken down into industrial branches including a writers branch, community, radio, cartoonists, actors, readers, screen office employees guild branch and numerous other branches. However, in December, 1944, John Williamson, at that time Mational Secretary of the Communist Political Association, visited Los Angeles and conferred with local Communist leaders.

it was ascertained that one of the subjects discussed was the resignation of the Communist Political Association along the community lines in place of the previous industrial branch setup. During the discussion, Williamson was asked what should be done with people such as union leaders, professional people and motion picture industry people since they could not afford to become active in community clubs and probably would refuse to do so. Williamson ruled that exceptions had to be made in cases of this type and that for their bookkeeping purposes, they should be attached to an Assembly District Community Club but permitted to meet separately and have their own club.

In January, 1945, it was ascertained through Elizabeth Leach that she was in the process of contacting the functionaries of the Party and through them the membership of the Northwest Section, advising them that the section setup was to be disbanded and new cultural groups were to be formed. During this reorganization, according to information received from a most reliable but very delicate source.

approximater, 500 of the 600 members of the Northwest Section of the Communist Party were transferred to community groups and the remaining 300 were assigned to cultural clubs. Through a most reliable but very delicate source, it was ascertained that at the time the new cultural groups were formed in January, 1945, the old Section Executive Committee was replaced by the Motion Picture and Radio Commission. The names for this new commission, according to this source, were submitted to Carl Minter, Chairman of the Communist Political Association in that area, for approval. Although the full name of each of these individuals was not set out, an identification was effected by Agents of the Los Angeles Office who were familiar with the Communist Party setup in the Hollywood area at that time.

The following names are believed to have been selected and submitted for approval to Carl Winter:

John Howard Lawson
Bill Pomerance
Pauline Lauber
Madeleine Ruthven
George Willner
Georgia Backus
Bernie Lusher
Waldo Salt

George Pepper Norval Crutcher Mischa Altman Rex Ingram Sam Moore Margaret Bennett Ed Smith



All of the above listed individuals with the exception of Madeleine Ruthven are identified in this section of the memorandum as Communists. With regard to Ruthven, it should be pointed out she was a former Organizer of the Communist Party and close associate of Communist Party functionaries in the Los Angeles area.

December, 1945, it was ascertained that she no longer intended to keep her position as the Organizer of the Hollywood Section of the Communist Party, whereupon information was received through this source that John Stapp was made the Organizer.

Following the appointment of Stapp, Confidential Informant who is a paid informant of the Los Angeles Office and relation that the Hellywood Section was again reorganized. It was divided into

that the Hellywood Section was again reorganized. It was divided into three sub-sections, namely:

Community Sub-Section Industrial Sub-Section Cultural Sub-Section

Information as to this reorganization was also furnished by paid Confidential Informant of the Los Angeles Office.
who is of the Communist Party. Stated that these three sub-sections were broken down as follows:

The Community Sub-Section contained people living in the Hollywood area not employed in the motion picture or radio industries.

The Industrial Sub-Section included individuals employed in the motion picture and radio industries on a labor or craft basis, holding positions from that of Assistant Director down.

The Cultural Sub-Section was to include the cultural people employed in the motion picture and radio industries, holding positions comparable to that of Director on up, such as writers, producers, and actors.

According to this source, each sub-section had an Organizer as follows:

Community Sub-Section
Industrial Sub-Section
Cultural Sub-Section

Sid Share Paul Perlin Waldo Salt

Informants and and related that John Stapp, the Section Organizer, works full time as a Party functionary and is not employed in the motion picture industry.

Sid Share, Organizer of the Community Sub-Section is unemployed according to these sources because of poor eyesight. With regard to this Sub-Section, Informant related that plans were under way to disband it and consolidate it with the Industrial Sub-Section.

Paul Perlin, Organizer of the Industrial Sub-Section, was employed for several years as a grip at the Universal Pictures Corporation until he went out on strike.

Waldo Salt, Organizer of the Cultural Sub-Section, is a Screen writer under contract to RKO Studios.

Informant related in June, 1946, that the controlling body for the Hollywood Section was known as the Section Executive Committee and was made up of the Sub-Section officers, the Chairman of each of the 20 clubs in the Sub-Section and 1 additional delegate from each club.

According to Confidential Informant
the Los Angeles Office who holds the position

of the Communist Party, shop units
of the Communist Party have been established at the Universal-International
Studios, RKO Studios and Metro-Coldwyn-Mayer Studios. He stated that in
addition, Paul Perlin, who is the Organizer of the Industrial Sub-Section
of the Communist Party in Hollywood, had advised him that an industrial
branch had been established at the Paramount Studios which has developed
into one of the largest branches of the Industrial Sub-Section.

also related that he had learned from Dorothy Stein, who formerly was the
Membership Mirector of the Community Sub-Section of the Hollywood Section
of the Communist Party, that the Communist Party also had an industrial
branch at Columbia Studios. This same source related that in an effort
to revitalize the Industrial Sub-Section and to provide further for the
closer cooperation between the Community and Industrial Sub-Sections, these
2 groups were consolidated in June, 1947.

According to the new officers of the consolidated Sub-

Paul Perlin
Dorothy Forrest
Dorothy Rivers
Helmer Bergman
Jack Flyer
Jack Sniffen
Noum Light

Organizer
Organizational Secretary
Membership Director
Educational Director
Literature Director
Press Director
Financial Director

According to these sources, as well as a most reliable and very delicate source surveillances, John Howard Lawson, Elizabeth Leach Glenn, and John Stapp, in carrying on the work of the Northwest Section and, as it is known today, the Hollywood Section of the Los Angeles County Communist Party, maintained contact with the Headquarters of the Los Angeles County Communist Party.

On June 13, 1947, Henry Winston, National Organizational Secretary of the Communist Party, USA, was in Los Angeles, California, and on that occasion, according to information obtained

he discussed the hollywood Section of the Party stating that Hollywood was important to the entire country and that one person must be respectible for the Hollywood Section to the National Office. He indicate this person should be John Stapp, the Hollywood Section Organizer

Informant expectation at the present time at approximately 900 persons. Of this number, the Party records indicate approximately 600 are employed in the motion picture and radio industries. Of the 600, it has been verified that approximately 300 are actually employed in the motion picture industry today.

# E. Communist Party Membership in Hollywood

The Communist Party in the Hollywood Motion Picture area has developed an organized body, particularly among the unions and cultural organizations. There are at the present time 520 individuals in Hollywood who are or have been identified as Communists. These individuals are either connected with the Hollywood motion picture industry or the Hollywood radio industry.

There is set out hereinafter a list of these individuals who are or have been identified as Communista in Hollywood. Los Angeles paid In-

the Communist Party in Hollywood, stated that the Communist Party Oultural and Industrial Sub-Sections are composed of individuals

employed either in the motion picture industry or the radio industry. This list will contain the names of the individuals identified as communists, their occupation and whether or not this occupation has been verified. The first 6 columns will reflect the dates on which the individuals listed were identified by a most reliable but very confidential source as Communists in that they were members of the Communist Party or the Communist Political Association. A brief paragraph explaining each of these columns is being set out prior to the list in order to fully describe the information set out in the list of individuals identified as Communists.

### I. Member Communist Political Association, August 31, 1944

An "X" will appear on the list under Roman Numeral I when the individual was identified as a member of the Communist Political Association on August 31, 1944. This information was obtained from a most reliable but very delicate source who related that the individuals listed were members of the Northwest Section (Cultural Section) of the Communist Political Association as of August 31, 1944. This source provided, in addition to the individuals named, the 1943 or 1944 Communist Party, USA, membership book number or the Communist Political Association, USA, membership book number issued to the individual.

#### II. Membership Communist Political Association, January 8, 1945

Under the column headed Roman Numeral II an "I" will appear when the individual was identified as a member of the Northwest Section of the Communist Political Association in Hollywood, California, as of January 8, 1945. This identification was effected through the same most reliable but Very delicate source.

### III. Membership Communist Political Association, January 16, 1945

In the column headed Roman Numeral III, an "X" will appear following the names of the individuals who were identified as members of the Communist Political Association in Hollywood, California, on January 16, 1945. This identification was also effected through the same most reliable but very delicate source.

On this occasion this source provided the final lists of assignments to the various cultural groups in the Hollywood area. In addition, this source provided the names of the functionaries and the club breakdown of the cultural people in the Communist Party in Hollywood. It also established membership in the Communist Political Association and set forth a lengthy list of new Communist Party recruits. This source, in addition, provided the 1944 Communist Political Association membership cards.

### IV. Lambership Communist Political Association, February 26, 1945

Under this column, captioned "IV", an "X" will appear fellowing the names of individuals who have been identified as numbers of the Communist Political Association on February 26, 1945, in Hollywood, California. This identification was also effected through this same nost reliable but very delicate source. This source provided the 1945 Communist Political Association membership card number. In addition, the source also provided the 1945 registration cards which reflected the background on the individuals including address, sex, occupation, district where employed, union affiliation, and whether the individual subscribed to the "Daily People's World", West Coast Communist publication.

### V. Hembership Communist Party, USA, Movember 19, 1945

As you will recall, the Communist Political Association was dissolved in the summer of 1945 and subsequently the Communist Party, USA, undertook the project of registering its members under the recenstituted Communist Party. Therefore, under the column captioned "V", an "X" will appear following the names of the individuals who were identified as members of the Communist Party in Los Angeles or Hollywood, California, as of Nevember 19, 1945. This identification was again effected through this same most reliable but very delicate source of information.

This source indicated that on this occasion, due to the reconstituted Communist Party's security consciousness, the registration cards were less susceptible to identification. In some instances the club had actually cut out the section containing the member's name. Other clubs had indicated the person's name by a number and numbered them in sequence. Other clubs had also inserted initials which appeared to be false. However, according to this source, there were lists of names giving the first name and last initial accompanying each group of registration cards. As a result, it was possible to ascertain the probable identities of a substantial number of individuals registered at that time.

# VI. Mondorship in the Communict Party, USA, Lay 25, 1947

An "X" will appear under the caption "VI" following the name of an individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture or radio industries as of lay 25, 1947. This identification was effected by another most reliable but very delicate source of information.

### VII. Occupation

Under column "VII", the occupation of most of the Communists identified in Columns I through VI is set out. It should be pointed out that this occupation

has been ascertained by Agents of the Los Angeles Office by contacting responsible officials in the film industry, reliable sources in the various studio unions and guilds, confidential informants and Hollywood periodicals and publications.

# VIII. Occupation as verified by investigation -- July 21-August 6, 1947

Unless otherwise indicated in Column VIII, the occupation of the individual Communists has been verified by Agents of the Los Angeles Office through investigation between July 21 and August 6, 1947. In this connection, it should be pointed out that employment in the motion picture crafts, guilds and unions is of a floating nature. Workers are transferred among studios at the discretion of the unions in many instances. The average motion picture takes approximately 3 months to make and the unions attempt to keep their personnel active which requires a certain amount of transferring.

It should also be pointed out that the Conference of Studio Unions, comprising a number of the crafts and unions, is currently on strike and none of the members of these unions are actually presently employed in the industry. However, their names have been set out in this list and their occupations indicated as well as their employment verified at their former place of employment in view of the fact that they will resume work in the industry following the end of this strike. In specific instances, it will be noted that a certain date is set out instead of an "X" under this column. In those instances, the information was obtained from a Credit Eureau or other source and reflects the last date that the records indicated the individual was employed in the listed occupation in the motion picture industry. It should also be pointed out that if an individual carries a union or guild card and is in good standing with his union, he is considered as an active employee of the motion picture industry. In some instances, union records have indicated that these individuals have been suspended or are delinquent. wite frequently a person in this classification will, by paying up his dues, become active in the entertainment field.

The Los angeles Office is continuing its investigation to verify the employment of all individuals reported as Communists. However, due to the fact that a great number of the names are common names, difficulty has been encountered in determining exactly which ones are the Communists. Also, it must be considered that some of the names obtained through this most reliable but very delicate source may have been Party names which will cause the verification of employment to be a much more difficult job.

In specific instances, it will be noted that certain individuals whose names are set out on this list, have been identified as members of the Communist Party or Communists by reliable confidential informants such as In this instance no "X" will appear under columns I through VI but rather, following the individual name, the name of the informant will appear and the year in which he identified the individual as a Communist will be set out.

	I 8/31/44	II 1/8/45	111 1/16/45	IV 2/26/45	<b>y</b> 11/19/45	VI 5/25/47	VII Occupation	Verifi- cation of Occupa- tion, 7/2 8/6/47
Adams, Alice						<b>, x</b>	,	
Adams, Charlotte						X	Movie Pain	ter
Adams, John						I	Notion Pic ture Photo grapher	
Adler, Lulla, aka Lulla Rosenfield	x	x	x	x			Actress	
Albert, Doris	x		x	x	<b>. X</b>		Musician	x
Albert, Sam	x	x	x	x	x		Musician	x
Alexander, Muriel	I	x	X	x			Actress	
Alland, Bill						x	Film Direc	tor
Allen, Dede					x			
Altman, Mischa	x	x	x	x			Musician	x
Ames, Robert						x	Prop maker	•
Anderson, Charles						x	Projection	ist
Atkins, Frances						x	Actress	
Atlas, Dorothy	x	X	x	x			Writer	x
Atlas, Leopold	x	x	x	x	x		Writer	x
Aubrey, Will	x	<b>X</b> .	X	x			Actor	
merbach, Leonard						<b>x</b> .	Actor	
Babb, Dorothy	x	x	x	x	x	x	Writer	
Babb, Sonora	x	x	x	x	x		Writer	

 	I /31/44 1	II L/8/45	III 1/16/45	IV 2/26/45	¥ 11/19/45	VI 5/25/47	VII Occupation V	VIII erification
Backus, Georgia, aka Mrs. Herman Alex- ander	x	x	x'	x	x		Actress	x
Barzman, Ben	x	x	x	x	<b>x</b> .		Writer	x
Barsman, Norma	I	x	x	x	<b>x</b> ,		Writer	x
Bass, Phil						I	Musician, AFL	x
Baumfeld, Frances	x		X			x	Analyst	x
Beard, Cecil 👾	x		x			x	Artist	x
Beck, George	I	x	x	x			Writer	x
Bela, Nicholas	x	x	x	X .			Writer	X
Benedict, Les (Len)						x	Secretary- Motion pictu	ıres
Bengal, Ben	x	x	x	I			Writer	I
Benoff, Mac	x		X				Writer	x
Bercovici, Frances		X	X	X	X		Writer	x
Bercovici, Leonardo		x	x	x	x		Writer	x
Bergman, Helmar						x	Electrician	x
Berkeley, Kartin	x	x	x	X			Writer	x
Berkman, Korris						X	Painter	
Bernardi, Harold						x	Actor	
Bernson, George			I	x	I		Actor	x
Berry, Cladys	I	x	x	x				
Berry, Jack	x	x	x	x			Director	x

							·	
•••	I	п	ш	IV	A	AI	AII	AIII
Bessie, Alvah	8/31/44 X	1/8/45 X	1/16/45	2/26/45 X	11/19/45 X	5/25/47	Occupation Writer	Verification I
Bessie, Helen	I .	x	r	x			Actress	
Beverly, Helen, aka Helen Cobb	a X	x	x	x	x		Actress	ı
Beyea, Franklyn						I	Machini st	x
Riberman, Edward	x		x		x		Artist	x
Biberman, Herbert	x	I	X	X	I		Writer, Director, Producer	x
Billings, Harry						x	Film Tech- nician	x
Birnkrant, Arthur	x	x	x	x	x		Writer	
Birquist, Lillian	x	x	x	x	x		Writer	x
Elaine, George						x	Technicolor Studios	. I
Elair, Mary						x	Actress	
Hlake, Barbara						x		
Blake, Melissa						x		
Hlake, William						x	Film tech- nician	x
Blanchard, Robert	x		x		,		Screen Cart	conist
Hanco, Leo		. `				X	Techni∞lor	· I
Hankfort, Henry	x	X	I	I	x	x	Writer	x
Hankfort, Eichael			-1	947)			Writer	
Elobena, Louise						I		

	8/31/44	1/8/45			¥ 11/19/45	VI 5/25/47	VII Occupation Musician	VIII Verification
Block, Kalman		¥	I	X			<u></u>	•
Blowits, Bill (William F.)		I	X	X			Writer- Publicist	x
Bohnen, Roman	x	x	I	I			Actor	I
Bollory, Janna	•					X		
Bordages, Asa	I						Writer	x
Borotz, Allen	x	x	X	X			Writer-	••
-			-	_	x		Producer Writer	X X
Boxer, Herman	. <b>X</b>	I	I	X	^		1111 001	^
Brackenrush, Lo	ùis					X		
Bran, Phoebe, a Phoebe Carnovs		x	x	x	I		Actress	I
Brandt, Janet						I		
Brandt, Louis						x	Assit. Director	7-1-46
Braun, Irwin		x	x	x	x	I	Free lance	7-2 <b>-</b> 45
Bridges, Doroth	n I	x	x	x	x		Actress	
Bridges, Lloyd	x	x	I	x	I		Actor	x
Brodine, Russel	u				•	x	Musician	X
Bromberg, Josep	ph X	x	x	x	X		Actor	x
Bronson, Walter	r					X		
Browda, Maurice aka Morris Bro		x	x	x			Musician	x
Brown, Virginia	a I	I	I	X		1		

• .	•	TT	TTT	IV	<b>v</b>	VI.	VII V	III Sication
	B/31/44	1/8/45	1/16/45	2726/45	11/19/45	5/25/4 <b>*</b>	VII 7 Occupation Ve	TITIC & GLOS
Browner, Selma						•		x
Buchman, Harold	X	X	X	X	X		Writer	•
Buchman, Sidney		x	x	x	<b>X</b>		Producer- Writer	x
Bunin, Lew						x	Producer	12-16-43
Burns, Jessie	x		X				Writer & Analyst	x
Burrows, Abraham	x	X	x	x	x	x	Writer	x
Burton, Frank					x		Writer	
Burton, Val		x	x	x	<b>x</b> .		Writer	x
•	x	x	X	x			Writer	X
Butler, Pugo				X			Actress	
Butler, Jean	X	X		^		x	-	
Byrd, Willie B.								
Cameron, Russell						X		v
Carnovsky, Korris	X		x	x	x		Actor	x
Caro, Jacobina	x		x				Dance Instructor	
Carter, George				x				x
Carufo, Mickey						X	Electrician	•
Casetta, Maria						X		
Casson, April						1		
Castellano, Edwar	4					X	Bookkeepe <b>r</b>	I
Chamberlain, Howa aka Howland Cham	rd berlain					x	é Actor	x

	I A// 16/8	II 1/8/45	ПІ 1/16/4	IV 5 2/26/45	<b>v</b> 11/19/45	VI 5/25/47	VII Occupation V	VIII Verification
Chandler, Jerry	مه اسر ان	<b>-</b> / <b>-</b> / <b>-</b> /	<b>-,</b> , v.	, , , .	• •	<b>X</b> .		
Chanin, Gerry, aka Gerry Schlein	X	x	x					
Chapman, Clarise	x		X		x			
Chapman, Thomas	x	• •	X		x		Writer	
Chassan, Miriam					•	x	Musician	X
Child, Nellise						x		
Christlieb, Don:	x	X	x	x			Musician	X
Clark, Angela						X	Actress	
Clark, Maurice	. <b>X</b>	x	X	x	x		Writer	
Clarke, David G.						X	Actor- Student	x
Clayton, Roger						x		
Cobb, Lee J.	x				x		Actor	X
Cohen, Ralph						x	Electrician	I I
Coke, Dalton T.						x		
Cole, Beatrice						X		
Cole, Boyd E.						x		
Cole, Lester	X	x	. <b>X</b> .	X	x		<b>Ariter</b>	x
Coles, Nat			x	<b>x</b>				
Collins, Linda, ak Mrs. Richard Coll Stage name Doroth Comingore	ins	x	x	x			Actress	X

 	I /71 ///	II .	III	IV 5 2/26/45	<b>∀</b> 11 /10/45	VI 5/25/47	VII Occupation	VIII Verification
Collins, Richard Joy	X X	• X	X	X		21-21-	Writer	X
Collis, James	x	X	X	x	x		Musician	X
Colsen, Martha						I		
Compinsky, Dorothy					x		Musician	x
Compinsky, Manuel					x		Musician	x
Coodley, Ted						X	Make-up Artist	x
Corey, George		x	x	x	x		Writer	x
Crutcher, Norval D.	(See	Page	of S	ımmary Mem	orandum)		Union Offic	ial
Dagget, Charles			x	x			Publicist	
Daigle, Alfred	x		x	x				
Danforth, Helen						x		
DaSilva, aka DeSilva, Howard	x	x		x			Actor	x
Dassin, Jules	X		X		x		Di rector	X
Davis, Florence						x		
Davis, Norma						· X	Actress RKO Studio	x
Davis, Phil						x		
Davis, Sid						x	Actor	x
Decker, Bunnie		•			·•	x		
Dessan, Paul						· <b>x</b>	Film Compo	ser X
Dentsch, Helen					•	I .	Writer	I
DeVincent, Micohal J	•					1	Actor	x

8, DiFiore, Lina	I /31/44 : X	II 1/8/45 1, X	ПІ /16/45 X	IV 2/26/45	V 11/19/45 X	VI 5/25/47	VII V Occupation Veri	III fication I
Dimondstein, Yario	n.					x		
Dimondstein, Korto	n					I		
Dimsdale, Howard	x	x	x	x	x		Writer	x
Dix, Marian						I		
Dmytryk, Edward		x	x	x	x		Director	x
Drdlik, Frank						x	Goldwyn Studio	x
Duignan, Ruth 💛						x	© mpo ser	r
Rassan, Paul						x		
Eastes, Larry						x	<b>Nachinist</b>	x
Eastman, Mary Lou						x		
Edgley, Leslie (Ne	gro)					x		
Eldridge, Florence Mrs. Frederic Mar		(c.i.		1	9 <i>4</i> 7)		Actress	x
Elfman, Sam						x		
Eliscu, Edward	x	x	x	X	<b>x</b>		Director & Writer	x
Elliot, Faith	x		x		x		Actress	
Ellis, Hary Jo	x	x	x	χ			Actress	ī
Ellis, Rayme		,				x	Actress	
Elwood, Matilda					•	x		
Endore, Guy	x	x	x	· <b>X</b>	x		Writer	x
Enfield, Cyril	x	X	X	I	x		Publicist	

 Englander, Margaret	I 8/31/44 :	II 1/8/45 1 <b>X</b>	III 1/16/45 : X	IV 2/26/45 11 X	<b>∀</b> 1/19/45 ± X	VI 5/25/47	Occupation Veri	VIII fication
Erwin, LeRoy F. Jr.		•	^	•	<b>A</b>	ı	militer 9	-6-45
•	•				•	X		
Evans, Charles						X		
Exley, Donald			·			X		
Exley, Ruth						• 🗶		
Faragoh, Elizabeth		x	x	x	x		Writer	I
Farmer, Virginia	x	x	x	x			Actress	x
Farmer, Dick						x		
Feher, Milton	X	x	X	x			Musician	x
Felther, Walter .						x	Costumer studi	o X
Fielding, Bruce						x		
Finn, Pauline Laube	r, was.							
Mrs. Aubrey Finn, Pauline Lauber	x	x	x	x			Secretary	
Firedman, Frances						x		
Fleishman, Steve		x	x	x	x		Writer	x
Flatcher, Blair			x					
Forsy, June	x	<b>I</b> .	x	x	x		Actress	I
Frank, Anne May	, X	1	x		x			
Freund, Burton						x	Unemployed Artist	I
Froelich, Anne, aka Mrs. Philip Taylor		x	x	x			Writer	x
Fuller, Lester	I	I	x	x	I		Director '	
Garfield, John		(C. I			1947)		Actor	x

•	Ĭ.	II	III	IV	V 11/10//4	VI 5/25/47	VII Occupation	VIII Verificatio
Carrett, Betty	8/31/44	1/8/45	1/10/45	2/20/45	11/17/43	1	Screen Acts	ors X
Gersh, Phillip						x	Motion pic	ture X
Gibson, Julie	X	x	x	x	x		Actress	x
Gilbert, Ed		•				x	Designer	x
Gilbert, Frances						x		
Gilbert, Jody	X	x	x	x	x		Actress	x
Glass, Ned	x	x	x	x			Actor	x
Goff, Lloyd						x	Actor	x
Goldberg, Martha	x	x	x	x	,		Musician	
Goldblatt, Harri	et X		x	x			Musician	x
Golab, Nathan						x	Painter	6-6-48
Goodwin, Finley						x		
Gordon, Bernard	x		X		<b>x</b>		Writer	x
Gordon, Don	x		x		x		Analyst	x
Gordon, Julian						x	Technician	x
Corney, Jay	x	x	I	x	x		Writer, com- poser, produ lyricist	
Corney, Sandra	I	<b>x</b> .	x	<b>x</b> .	<b>X</b>		Writer	x
Cottlieb, Endice						x	Musician	x
Cough, Lloyd (L.					July, 19	47)X	÷.	,

. as Smills	I 8/31/44 X	II 1/8/45 I <b>X</b>	III 1/16/45 : I	IV 2/26/45	<b>y</b> 11/19/45	VI 5/25/47	VII Occupation \ Actor	VIII Verification X
Graff, Freddy	^	•	•	-		I	Musiclan	x
Gralnick, Max	_					I		
Granata, Edward I	P.•						2015	
Grant, David	(Pd. Ir	ft.			Los	Angeles,	1945)	
Grant, Morton	x	x	I	X	<b>X</b> .		Writer	
Grau, Gilbert	X	X	X	X			Musician	X
Gray, William						X		
Green, Anna, aka Ann Koch	<b>x</b>	X	x	x	x		Writer	
Green, Bunice						I		
Greenberg, Leste	er					x		
Greenberg, Rosal	ie					X		
Greene, Sidney						I	Musician	x
Greenhalgh, Erne	est M.				٠	X	Sound Dir MGM	ector I
Grennard, Ellio	ե	x	x	x	X		Writer	x
Gross, Jennie						I	Film Tech	nician X
Grumes, Albert	(Former l Reliab	Pd. Inft le)	., LA		1944	,	Wardrobe	Dept. X
Guilford, Jack	x		x	I			Actor	x
Harmer, Alvin	x	x	x	I	x	,	Actor	I
Hammar, Bea	. X	x	X	X	x		Actress	
Harper, Annette	x	x	x	x	x		Actress	
Harris, Louis	x	<b>1</b>	I	x	. <b>X</b>		Producer writer	&

The state of the s

 Helford, Norris	I 3/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47 X	VII Occupation Ve	VIII rification
Hellgren, George						<b>x</b> .	Executive of Movie Credit Union	
Hellgren, Nora						x	Writer	
Herman, Muriel						x	Writer	x
Hertz, David			x				Writer	
Hilberman, Libbie						x		
Holland, Tom 😽		x	X	X			Actor	x
Holmes, Ellen						x		
Holzer, Herbert M.						X		
Homtrose, D. C.						x		
Hood, Edward P.						x	Painter	5-10-46
Horne, Victoria		x	x	x	x		Actress	x
House, Mary						x		
Hovey, Constance		x	X	X	X			
Hovey, Serge		x	x	X	x		Musician.	x
Hovey, Tamara		X	X	x	x		Musician	x
Hubley, Claudia	X		X				Screen carto	oon <b>i st</b>
Ruggins, Roy						x	Writer	x
Hughes, Kerle						x		
Rughes, R.						I		

	I 8/31/44 X	II 1/8/45 1	III ./16/45 X	2/26/45 X	V 11/19/45	VI 5/25/47 X	VII Occupation Ver Musician	VIII ification I
Inge, Joe						x	Music editor	x
Ingram, Rex	x	x	x	x		X	Mirector- Writer-actor	x
Irwin, Leslie						x		
Jackson, John			x	x				
James, Don	x		x		X		Writer	x
James, Lillith	x		x		x		Writer	X
Jampal, Miriam						X	Singer	x
Jarrico, Paul	X	x	X	x			Writer	x
Jarrico, Sylvia						X	•	
Jasper, Helen	x		X					
Jasper, Marjorie						x		
Jones, Keith						x		
Jones, M.						x		
Kadish, Ben	X	x	x	x	x		Writer	
Kahn, Gordon	x	x	x	x	x		Writer	X
Kast, George			•			x	Musician	x
Katz, Helen		x		x			•	
Kaufman, Oliver						x		
Keran, Chuck						x		
Kerwin, Jeanne		x	x	x		x	Actress	
Killian, Victor	x	x	X	x	X		Actor	x

· - •	I 8/31/44	II 1/8/45 1	III 1/16/45	I <b>V</b> 2/26/45	¥ 11/10/45	VI 5/25/47	VII V Occupation Verif	TIII
King, Don	X	X	X	1, 10, 4,		<i>)</i>   ~ <i>)</i>   ~!	Publicist	10-010
Kraft, Hyman	x	x	x	<b>. X</b>	x		Writer	x
Krasnow, Ben						x		
Lamar, Bill						x	Electrician	x
lamar, Truman						X		
Landers, Harry						x	Actor	x
Lang, David			X		X		Writer	x
Lardner, Ring W.	,Jr.X	x	x	x	x		Writer	x
Larkin, Kathrine						x		
Iaway, Phyliss						x		
Lawson, John How	ard X	x	x	x	x		Writer	x
Lawerence, Marc	x	x	x	x	x		Actor	x
Lee, Canada	x						Actor	x
Lee, Sandra						x	Film technician	X
Lees, Robert	x	x	x	x	x		Writer	x
Lehrman, Eugene l	B•					I	Am. Federation of Musicians	x
Lennart, Isobel	x	x	x	x	x		Writer	x
Lenzen, Miriam			-			x		
Lessner, Herbert	x	X .	I	x			Musician	x
Levy, Melvin	x	x	x	x	x		Writer	x
Levis, Harvey						I		

	o. j	, II, s	1715//5 2	17 2/26//5 1	11/19/45	5/ <del>25</del> /47	Occupation Ver	VIII rification
Lewis, Herbert Cly		1/0/45 X		I	X		Writer	x
Leyda, Jay	*						Mirector	
Lloyd, Norman		x	x	x	x		Actor	x
Logan, Humphrey						x		
Landon, Joe						x	Laborer	x
Lusher, Bernard	X						Union leader	
MacClelland, Ken						X		
Maes, Simone			X			x	Analyst	x
Mahler, Millie	X	x	x	x			Musician	x
Maltz, Albert	X	x	x	x	X		Writer	x
Mann, Hack						X	Technician	
Mann, Winnie						x	Actress	x
Manoff, Arnold	x	x	x	x	x	X	Writer	x
Narch, Frederic (	Confident	ial In	formant			1947)	Actor	x
Marchionni, Charle	≳ <b>s</b>					x	Lab Techni- cian	x
Marlow, Brian	x	x	x	X	X		Writer-Actor	I
Mason, Esta	•	X	x	X			Actress	
Mattison, Mathew						x	Analyst	7-29-47
Mayer, Ray		<b>I</b> .	x	x			Actor	I
Mesuir, Phyllis						I	Secretary	x
McHigh, Kitty	X	x	X	I			Actress	x
McKenney, Ruth			1947	')		•	Writer	x

McNeil, Allan D.	I 31/44 1/8,	П /45 1/:	III 16/45	IV 2/26/45 1	¥ 1/19/45	VI 5/25/47 X	VII V. Occupation Veri Story Analyst	III fication X
McVeigh, Paul (McVey)	I	x	x	x	x		Actor	x
Meadow, Leon					x		Writer	I
Meltzer, Saul Louis	(A very Weltze Los An	T MES	Se micen	Der OT ONE	Licate s Communi	ource re st Party	ported in Writer	x
Mendelssolm, Lafcad	iio					X		
Menkes, Gerbrude						x	Attorney-film	x
Menken, Lawrence						X		
Mesches, Arnold						x		
<u>Vil</u> ler, John	x	x	X	x	x	X	Actor	X
Willer, Patricia	x	<b>x</b> ,	x	x	X	x	Actress	<b>X</b> .
Willer, Virginia					•	x		
Willholland, Charl	es I	x	x	x	x		Writer	x
Mischel, Florence	x	x	x	x	x		Analyst	x
Mischel, Joseph	x	x	X	x	x		Writer	x
Morgan, Joe	(Discon	tinue	d paid	Informant			1946)	
Morley, Hank (Henn	<b>3</b> )				_	I	Actor and film tech- nician	x
Morley, Karen, ak Karen Victor	1	x	x	· <b>x</b>	x		Actress	Ĭ
Moore, Irving		X	X	x	x	X	Writer	I
Moore, Sam			x				;	

No. 10 Manuary		П /8/45		IV 2/26/45 I	¥ 1/19/45 5	VI 5/25/47	VII Occupation Vo	VIII erification X
Myers, Henry Moss, Jack	I I	x	ı	x	x		Producer-	-
			•				Actor	
Mullen, Virgimia		-				<u> X</u>		
Murphy, Maurice						x	Actor	x
Myers, Al	x	x	I	x				
Myers, Barbara	x		X					
Nelson, Ruth	. <b>X</b>	x	x	x			Actress	x
Nicholas, Gerald	Line X	x	x	x	x			
O'Conner, Norman	ı					x	Theatrical announcer	x
Offner, Herbert	x	x	x	x			Musician	x
O'Flaherty, E. F	3.					x		
Oranata, Edward	s.					x		
Orme, Rosemary S (Urme, Rosemary						x		
Ornits, Sam	x	x	x	x	x		Writer	x
Orszag, Jean, m Jeanette Gross						x	Secretary	x
Paige, Clinton						x	Electricia	ın X
Palastky, Alexan	nder					I	Actor	4-2-47
Paley, Stanley		x	x	x			Writer	x
Perker, Lillian	1					x		
Parks, Larry	x	I	x	x	x		Actor	x

Pathe, Paquerett	I 8/31/44 1	II /8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47 X	VII V	III fication
Pederson, Peter						x		
Peel, Spencer						I	Screen Carteonist	x
Pelleti, John Vi	rgil					x	Actor	x
Pepper, George				X				
Perlin, Paul	x		x			x	Movie Laborer	<b>X</b> .
Peters, John						I		
Philips, Peggy		X	x	x			Writer	x
Phillips, Webste	er C.					x	Free lance Make-up artis	t 11-19-4
Pini, Les				x	x		Writer	X
Pinney, Ted						x		
Place, Kermit				1		x		
Polonsky, Abraha	<u>a</u> m				x		Writer	x
Pomerance, Willi			x				Former Union Official, S.W.	ł
Powell, Homer						x		
Prager, Stanley	x	x	x	x	x		Actor	x
Pratt, Carolyn						x		
Preston, Lou						X	Painter	x
Prival, Lucien	x	x	x	x	x		Actor	<b>x</b> .

8/3	1/44	II 1/8/45	III 1/16/45	IV 2/26/45	<b>V</b> 11/19/45	VI 5/25/47 X	VII Occupation Verset Director	/III ification I
Wigners, Min.						x	Secretary	x
Ragadale, Lacalla W.		v	•	x	X		Writer	x
Rapf, Maurice		X	X		•		Writer	x
Ravetch, Irving		X	x	I			MITOGI	-
Reed, Valerie						X		
Reid, Armold					X			
Revel, Flaine						x		
Revere, Anne	x	x	x	x	x		Actress	X
Reynolds, Jack	x		x			X	Technician	
Richards, Robert L.		X	x	X			Writer	
Richardson, Carolyn		X	X	X				
Richardson, Melonie		X	χ	Х			<b>A</b> ctres <b>s</b>	
Richardson, William	L.	X	x	X				
Rinaldo, Frederic D.	X		x			I	Film Writer	X
Ripps, Harry	x		x			I	Technician	
River, Joemay		x	X	X				
River, W. L.	x				X		Writer	X
Robeson, Paul			-1947)				Singer and Actor	
Roberts, Stanley						x	Actor's Agen	t X
Robinson, Earl	x	x	x	x			Composer- Musician	8-2-47

	I 8/31/44	II 1/8/45 I	ПІ 1/16/45	IV 2/26/45 1	V 1/19/45 5	VI 5/25/47	Occupation Ver	VIII dication
Robinson, Edward G	. (c.	I		-1947)	•		2000-	•
Robinson, Jerry		X	x	x	X		Writer	
Robison, David	X		X	X			Script reader	r
Robison, Naomi						X	Actress	x
Rofheart, Leonard	Jay					X	Electrician	X
Rohl, Anita						x		
Rohl, Dave						X		
Rolfe, Edward 💛	x	x	X	x	x			
Roma, Margaret (Margrit)						x	Actress-writ	er X
Romano, Amelia	X	X	x	Х	X		Actress	X
Romano, Mary						X	Secretary- Screen Reade Guild	ers X
Rossen, Robert	x		X		x	•	Writer	x
Roth, Esther	x	x	x	x	X		Musician	X
Roth, Henry	x	X	x	x	x		Musician	. <b>X</b>
Roth, Richard						x		
Rotstein, Herman	x	x	x	X			Writer and director	
Roussem, Louise						x	Writer	X
Rubane, B.						x		
Rudmick, Stella		x	x	x	I		Actress	
Ruskin, B.			•			x		
Buskin, Shimen	x	x	x	x	· <b>x</b>		Actor	x

<b></b> .	I 8/31/44	П 1/8/45	III 1/16/45	IV 2/26/45	<b>V</b> 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Ryan, Ralph						I		
Sak, Gus					•	•		<b>x</b> .
Salt, Waldo	x	X	x	X			Writer	
Samuels, Murray	x	x	x	x			Writer	<b>X</b>
Sandell, Bea	x	x		x			Musician	X
Sandell, George		x	X	x			Musician	x
Sanford, John	x	x	x	x	x		Writer	X
Sanford, Harguer	rite X	X	X	X			Writer	X
Saul, Oscar	X	x	x	x			Writer	X
Saylin, Marcella	2					X		
Schaftel, George			X	X			Writer	
Schneider, Paul						X		
Schoenfeld, Ber					X		Writer	X
Schuelberg, Vir	ginia							
aka Virginia Viertel	<b>X</b>		x	X			Writer	X
Schuler, Doroth	<b>3</b>					x		
Schwartz, Zack						×	Screen Cartoomi	st
S∞tt, Adrian	x	x	x	x	x		Produc er	٠ .
Seffinger, Ban			•			X		
Seigel, Sanfor						x	Actor	X
Selio, Leonard		X	X				Musician	X X
Sellers, Kay	•	<b>x</b>	x	x			Actress.	

	I 8/31/ <b>44</b>	II 1/8/45	III 1/16/45	I <b>V</b> 2/26/45	<b>▼</b> 11/19/45	VI 5/25/47	VII Occupation   Union office	VIII Verificati
Selvin, Min Shaw, Ben	ı	I	ĭ	x	x	A	Triter and ssistant Dire	
Sherwood, Stanle	♥					x	· ·	
Shore, Wilma	x	x	x	I	I		Writer	x
Short, Anita						X	Musician	
Short, Robin	x	x	x	x			Actor	x
Siegel, Sam 😽		x	·x	x	x		Musician	x
Simmons, Mike						x	Writer	x
Sklar, George	x	x	x	x			Writer	x
Smith, Art	x	x	x	x			Actor	I
Smith, Corinne						x	Analyst	x
Smith, Ed, was Israel Malensky	x	x	x			x	Film techn	ician X
Smith, Harold, al Hal Smith	ka I	x	x	x	x	I	Writer	x
Smith, James				·		x		
Smith, Lita						, <b>x</b>	Ceramic Worker	I
Smith, Milton	I	x	. <b>x</b>	x			Writer	
Smith, Ralph		•				x	Painter	
Smiffin, Jane						,*	Secretary Movie AFL	I
Smyder, Mike						* .	Literary Dept.	x

8/	I /31/44 1	II /8/45	III 1/16/45	IV 2/26/45	¥ 11/19/45	VI 5/25/47 X	VII Occupation	VIII Verification
Solomon, Jack				· <b>X</b>	x	-	Writer	I
Solomon, Louis	X	X	X	•	^			•
Sondergaard, Gale, aka Mrs. Herbert Biberman	x	I	x	x	x		Actress	x
Sorrell, Herbert K.	(Member memo	ership randum	in Commu	mist Par	ty-1938;	See Summ	union Off	icial X
Spencer, Helen M.	x		I					
Spencer, Ray 🐱	X	x	X	X	x		Writer	I
Stapp, John	(C.I.			-194	7)		Hollywood Organizer	of
		-					C.P.	<b>X</b>
Steele, Dorothy					X		Writer	Z
Stein, Philip						X		
Stevenson, Philip		x	x	X	x		Writer	X
Stewart, Gordon						x		
Stillman, Sam						X		
Stone, George						X		
Strauss, Theodore					X		writer	X
Sullivan, Glenda	x		x				Writer	
Taffel, Bess	x	x	· <b>x</b>	x	I		Writer	X
Tamer, Harry		X.	x	x				
Tarcai, Mary	x	x	x	x	1		Actress	
Terloff, Frank	I	I	I	x	x		Friter	x
Thery, Jacques						I	Writer ·	I

	I /22 / / 1 /8/	II	III 1/16/45	IV 2/26/45	¥ 11/19/45	VI 5/25/47	VII Occupation \	VIII Ferificatio
Thomas, Klizabeth	31/44 1/0/	4)	1, 10, 47	4, 20, 40	, _,,	<b>X</b> .	Secretary	x
Thomas, George, Jr.	. <b>x</b>	x	x	x		x	Publicist	-
Tolins, Natalie						x		
Towbin, Cyril	x	x	<b>x</b> -	x	x		Musician	X
Townsend, Leo	x	x	x	x	x		Writer	X
Trabin, Rosabelle						x		
Trabin, Marion			x					
Tree, Dorothy	x	x	<b>x</b> .	x	X		Actress	x
Trivers, Paul	x	X	x	x	X		Writer	x
Trumbo, Dalton	· <b>x</b>	x	x	x	x		Writer	x
Turner, Jeanne						x	Assit. Fils Editor	x
Tuttle, Frank	x	x	x	x	x		Director	x
Tuttle, Karen	x	x	x	x			Musician	X
Urban, Paul						x		
Uris, <u>Wi</u> chael	x	x	x	x	x		Writer	x
Valz (or Vols), Roddie						x		
Vandermenlen, Har	r <b>y</b>					x		
Van der Kar, Jose	ph				•	X		
Van Eyck, Peter	(A very r	olia mem	ble but m	ost delic • CP in L	ate sourc os Angels	e report s in 194	ed Actor 4)	I
Fan Sickle, Ruth						I		

Wan Sickle, Ruth

	τ	п	пι	IA	V	VI	VII	VIII
Villard, Paul	8/31/44 1	/8 <mark>/4</mark> 5 : <b>x</b>	1/16/45 *	2/26/45 *	11/19/45	5/25/47	VII Occupation Ve Musician	rification X
	•	•		~			Actor	
Vincent, Mark			x				ACCOP	I
Virgo, Jean	X	X	X	x	X			
Virgo, Peter	x	X	X	x	X		Actor	x
Wakestein, Hy						x		
Walden, Alexander	x	x	x	x	x		Musician	X
Walker, Thelma						X		
Walper, Norman		X	X	X	X			
Ware, Eugene		X	X	X				
Warren, Lucy						x		
Washington, Norma		X	X	X			Mriter	
Watts, Milliam	X	X	X	¥				
Waxman, Leo						X	Electrician	x
Weber, John, Lrs.	X	X	x	X				
Webster, Sherman B	3 <b>.</b>					x	20th Century Fox	T X
Weil, Richard		x	x	X			ärlter	x
Weiner, Herman			x	x		X	Writer	x
Weintraub, Al	-		•			X		
Watkins, Rose						x	Musician	x
Wexley, John	I		x		x		Writer	x
White, Isidore		•				x	Film Techni- cian, AFL	. x

	I 8/31/44 1,	II /8/45	III 1/16/45	IV 2/26/45 1	<b>▼</b> 1/19/45 5	VI /25/47	VII Occupation Ve	VIII rification X
Whitman, Ernest		X	X	x				x
Whitney, Lynn	x	X	X	x	X		Actress	•
Wilcox, Pamela		X.	X	x	X		Actress	
Williams, Bob						x	Writer	X
Williams, France	95					I	Adress	X
Wills, Margaret aka Margaret Be	Bennett ennett			x			Union-Front official	
Wilner, George						x	Writer's Agent	x
Wilner, Tiba Ga	rlin					X	Writer	
Wilson, Alice						X		
Winchell, Prent	iss	X	x	x	x			
Winters, Bea	x		X			X	Secretary Analyst	x
Wroblewski, Ear	y					x		
Yaris, Buddy, n acting as Geor Tyne		X	x	X	x		Actor	x
Yarrick, Maria				·		X	Dancer	x
Yubawe, Corrine	•					x		
Yurden, Clay			X	X	X			
Zeller, David						X		

# F. Analysis of Preceding List

As has been indicated, the preceding list reflects all the individuals in the motion picture industry or the radio industry in Hollywood, California, who are or have been members of the Communist Political Association or the Communist Party, USA, according to a most reliable but very delicate source. The occupational breakdown of the Communists listed who have been identified and their occupations ascertained, is as follows:

Actresses	45
Actors	47
Directors	15
Producers	ટ
Writers	127
Publicists	5
Musicians	42
Malysts	9
Technicians	12
Cameramen	3
Film Editors	1
Miscellaneous (Cartoonists,	
laborers, office employees,	
artists, etc.)	62

It should be noted that there are 159 individuals on this list whose occupations have not as yet been ascertained. A perusal of this list will reflect that many common names, which, in some instances, may be Communist Party names, are set out. Identification of these individuals has been made more difficult as the result of the small amount of identifying data available at the source. In addition, the constant rotation of places of employment by Hollywood personnel has caused additional hardships in effecting identifications.

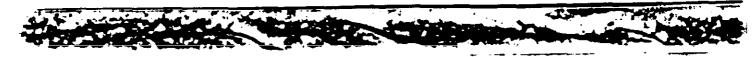
Many of the writers, directors, producers and actors are employed in more than one capacity; that is, director and writer, writer and producer, etc. Consequently, in the occupational breakdown these individuals have been listed under each of the occupations in which they are engaged.

G. Prominent Potion Pictures with which some of the Leading Actresses, Actors, Producers, Directors and Writers identified as Communists have been connected, according to "1947-43 International Lotion Picture Almanac"

### Actors

Bohnen, Roman;

"Vogues of 1938"
"Of Mice and Men"
"So Ends Our Night"
"Affairs of Jimmy Valentine"
"Grand Central Mirder"
"The Hard Way"
"Song of Bernadette"
"The Hitler Gang"



Bridges, Lloyd:

"The Lone Wolf Takes a Chance" "The Royal Mounted Patrol" "Sun of Davy Crockett" "Sing for your Supper" "Shut My Big Mouth" "Blondie Goes to College" "I Was a Prisoner on Devil's Island" "Canal Zone" "Our Wife" "Two Latins from Manhattan" "Here Comes ir. Jordan" "Three Girls About Town" "You Belong to He" "Harmon of Hichigan" "Cadets on Parade" "Harvard, Here I Come" "Hello Annapolis" "Alias Poston Elackie" "Tramp, Tramp" "Meet the Stewarts" "Sweetheart of the Fleet" "Flight Lieutenant" "Atlantic Convoy" "Riders of the Northland" "The Spirit of Stanford" "A Wan's Torld" "The Daring Young Man" "Sahara" "The Heat's On" "She's a Soldier Too" "Master Race" "Saddle Leather Law" "Strange Confession" "A Walk in the Sun" "Miss Susie Slagle's"

Carnovsky, Morris:

"The Life of Emile Zola"
"Tovarich"
"Address Unknown"
"Rhapsody in Blue"
"Edge of Darkness"
"Our Vines Have Tender Grapes"
"Cornered"
"Miss Susie Slagle's"

DaSilva, Howard

"Abe Lincoln in Illinois"
"The Sea Wolf"
"Mine Lives Are Not Enough"
"I'm Still Alive"
"The Big Shot"
"The Omaha Trail"
"Tonight We Raid Calais"
"The Lost Neekend"
"Diffy's Tavern"

Garfield, John:

"Four Daughters"
"They Made He a Criminal"
"Juarez"
"Dust Be My Destiny"
"Saturday's Children"
"The Sea Wolf"
"Tortilla Flat"
"Air Force"
"Between Two Worlds"
"Destination Tokyo"
"Thank Your Lucky Stars"
"Hollywood Canteen"
"Nobody Lives Forever"
"Humoresque"

Hammer, Alvin:

"Greenwich Village"
"A Walk in the Sun"
"Doll Face"
"The Fabulous Suzanne"

Lawrence, Marcs

"White Woman"
"Little Big Shot"
"Dr. Socrates...
"Road Gang"
"San Quentin"
"I Am the Law"
"While New York Sleeps"
"Johnny Apollo"
"Brigham Young"
"The Great Profile"
"Shepherd of the Hills"
"Lady Scarface"
"Public Enemies"
"This Gun for Hire"

Lawrence, Marc (cont'd.)

WYOKel Boy*

"Call of the Canyon"

"Neath Brooklyn Bridge"

"Hit the Ice"

"Calabose"

"Rainbow Island"

"Billinger"

"Flame of Barbary Coast"

"Club Havana"

"Don't Fence Me In"

"Life with Mondie"

March, Frederics

Ħ. "The Dumay" **HLes** "The Royal Family of Broadway" "Sarah and Son" "Paris "Jealousy" Bulla "Smiling Through" "Sign of the Gross" "Death Takes a Holiday"
"The Affairs of Celelini" "Design "Mary of Scotland"
"Anthony Adverse" "Anna Karenina" "The Dark Angel" "The Adventures of Mark Twain"
"Tomorrow the World" "Best Years of Our Lives" "Susan "Trade "Ends" Jelyll and w. M serables" Barretts of Bound and God" for Living" Wimple Street* liyde™

Murphy, Maurices

"Heau Gester"
"The Valiant"
"All quiet on the "estern Front"
"Private Worlds"
"The Crusades"
"Curly Top"
"The Prisoner of Shark Island"
"Gentle Julia"

Murphy, Maurice (cont'd.)

"Romeo and Juliet"
"The Road Back"
"Tovarich"
"Forged Passport"
"Career"
"Abe Idncoln in Illinois"
"Wolf of New York"
"To Be or Not To Be"
"Smith of Minnesota"

Parks, Larry:

.:

"Mystery Ship" "Blondie Goes to College" "Canal Zone" "Harvard, Here I Come" "Harmon of Lichigan" "Three Girls about Town" "You Belong to Me" "Sing for your Supper" "Flight Lieutenant" "Submarine Raider" "Atlantic Convoy" "Honolulu Lu" Hello Annapolis" "You Were Never Lovelier" "The Boogie Man Will Get You" "A Man's World" "Power of the Press" "Calling All Stars" "The Deerslayer" "The Racket Wan" "Black Parachute" "Sergeant Kike" "She's a Smeetheart" "Counter -Attack" "The Jolson Story"

Prager, Stanley:

"Behind Green Lights"
"Doll Face"
"Gentleman Joe Palooka"
"Do You Love Me?"

Robinson, Edward G:

"The Bright Shawl"

"The Hole in the Wall"

"The Widow from Chicago"

"Little Caesar"

"The Idol"

Robinson, E.G. (cont'd.)

"Five Star Final" "Smart Money" "The Hatchet Kan" "Two Seconds" "Silver Dollar" "Tiger Shark" "The Little Giant" "I Loved A Woman" "Dark Hazard" "The Man with Two Faces" "The Whole Town's Talking" "Barbary Coast" "Bullets or Ballots" "Thunder in the City" "Kid Galahad" "The Last Gangster" "A Slight Case of Murder" "The Amazing Dr. Clitterhouse" "I Am the Law" "Confessions of a Nazi Spy" "Blackmail" "Dr. Ehrlich's wagic Bullet" "Brother Orchid" "A Dispatch from Reuter's" . "The Sea Wolf" "Manpower" "Unholy Partners" "Flesh and Fantasy" "Destroyer" "Tampico" "Double Lindemnity" "Mr. Winkle Goes to War" "The Woman in the Window" "Our Vines Have Tender Grapes" "Scarlet Street"

Van Eyck, Peter:

"The Moon is Down"
"Five Graves to Cairo"
"The Impostor"
"Address Unknown"

#### Actresses

Collins, Linda, aka Mrs. Richard Collins, Stage name Dorothy Comingore: "Citizen Kane"
"Elondie Steps Out"
"The Hairy Ape"

Gibson, Julies

"The Feminine Touch"
"Here We Go Again"
"Let's Face It"
"Ringside"
"The Contender"
"Hail the Conquering Hero"
"Freddie Steps Out"

McHigh, Kitty:

"Hot Tip"
"Women Are Trouble"
"On Again-Off Again"
"Blonde Trouble"
"Ly Old Kentucky Home"
"Broadway Serenade"
"Grapes of Wrath"
"Secret Evidence"
"The Magnificent Dope"

Revere, Annes

"Double Door" "The Howards of Virginia" "Men of Doys Town" "Remember the Day" "Star Spangled Rhythm" "The Song of Bernadette" "Standing Room Only" "Old Acquaintance" "National Velvet" "Rainbow Island" "Keys of the Kingdom" "Sunday Dinner for a Soldier" "Thin Man Goes Home" Don Juan Quilligan" "Fallen Angel" "Dragonwyck" "The Shocking Wiss Pilgrim"

Sondergaard, Gale aka Mrs. Herbert Biberman: "Anthony Adverse"
"Eaid of Selem"
"Seventh Heaven"
"The Life of Emile Zola"
"Isle of Forgotten Sins"
"The Strange Death of Adolph Hitler"
"The Climax"
"The Invisible Man's Revenge"
"Gypsy Mildeat"
"Christmas Holiday"
"Enter Arsene Lupin"
"Anna and the Aing of Siam"

Tree, Dorothy:

"Life Begins" "East of Fifth Avenue" "The Woman in Red" "Four Hours to Kill" "A Night at the Ritz" "The Great Garrick" "daving a Wonderful Time" "Trade binds" "Confessions of a Nazi Spy" "City in Darkness" "Abe Lincoln in Illinois" "Little Orvie" "Sky Murder" "Singapore Woman" "Salute to Courage" "Hitler, Dead or Alive" "Edge of Darkness"

# Producers

Buchman, Sidney:

"The Talk of the Town"
"A Song to Remember"
"Over 21"

Harris, Louis:

"Mardi Gras"

"Caribbean Romance"
"Lucky Cowboy"

Moss, Jacks

"The Shepherd of the Hills"

"Journey Into Fear"

"Ur. Winkle Goes to War"

"Snafu"

Scott, Adrians

"Keeping Company"
"Parson of Panamint"

"We Go Fast"

"Mr. Lucky"

"Farewell My Lovely"

"My Pal, Wolf"

"Miss Suste Slagle's"

"Cornered"

### Directors

Biberman, Herbert J: "One Way Ticket

"Meet Nero Wolfe"
"King of Chinatown"
"Road to Yesterday"
"The Master Race"
"Together Again"

Dassin, Jules:

"Reunion in France"

"Young Ideas"

MA Letter for Evie

Dmytryk, Edwards

"Murder, My Sweet"
"The Invisible Army"
"Back to Bataan"

"Cornered"

Fuller, Lester:

"You Can't Ration Love"

#### Writers

Barzman, Ben:

"True to Life"
"Meet the People"

"You're a Lucky Fellow, Mr. Smith"

"Never Say Goodbye"

Bessie, Alvah;

"Dwell in the Wilderness"
"Men in Battle"
"Bread and a Stone"
"Northern Pursuit"
"Hotel Berlin"
"The Very Thought of You"
"Objective"
"Burma"

Blankfort, Henry;

****:

"Meet the People"
"Youth on Parole"
"Double Exposure"
"I Killed That Man"
"I Escaped from the Gestapo"
"Tales of Manhattan"
"She's for Me"
"Harrigan's Kid"
"Reckless Age"
"Singing Sheriff"
"Night Club Girl"
"I'll Tell the World"
"Swing Out, Sister"
"Easy to Look At"
"Crimson Canary"

Buchman, Harolds

"Our Daily Bread" "Don't Gamble with Love" "Blackmailer" "Shakedown" "Trapped by Television" "The Case of the wissing Man" "Come Closer, Folks" "Shall We Dance" "The Davil is Driving" "It Can't Last Forever" "Counsel for Crime" "Forgotten Woman" "On Their Own" "Doul le Alibi" "Kanhattan Heartbeat" "Jennie" "Dixie Dugan" "Paris After Dark" "Take It or Leave It" "Doll Face"

Butler, Hugo

"Big City"

"Society Lawyer"

"Wyoming"

"Edison the Boy"

"Omaha Trail"

"Edison the Man"

"Christmas Carol"

"Huckleberry Finn"

"Lassie Come Home"

"The Southerner"

"Kiss Susie Slagle's"

Cole, Lester:

.:

"Love Technique"
"If I Had a Hillion"
"Sleepers East"
"The Affairs of Cappy Ricks"
"The Crime of Dr. Hallet"
"The Invisible Man Returns"
"The House of Seven Gables"
"Pacific Blackout"
"Footsteps in the Dark"
"Hight Plane for Chunking"
"None Shall Escape"
"Hostages"
"Objective Durma"
"Men in Her Diary"

Collins, Richard Joy: "Private Hiss Jones"
"Thousands Cheer"

"Song of Russia"

"Blood on the Sun"

Endore, Guy:

"Lady from Louisiana"
"Song of Russia"
"Story of G. I. Joe

Corney, Jay:

"The More the Merrier"
"The Heat's On"
"Meet the People"
"Hey Rookie"
"The Gay Senorita"

Kahn, Gordon:

"Gentleman's Fate" "The People's Enemy" "S.O.S.Tidal Wave" "Wolf of New York"

"A Yank on the Burma Road"

"Northwest Rangers"

"The Cowboy and the Senorita"

"Song of Nevada" "Two O'Clock Courage" "Her Kind of Man"

Lardner, Ring W.

Jr.

"Meet Dr. Christian"

"The Courageous Dr. Christian"

"Arkansas Judge" "Woman of the Year" "The Cross of Lorraine" "Tomorrow the World"

Lawson, John Howard:

"Dynamite" "The Sea Bat" "Party Wire" "Blockade" "Algiers"

"They Shall Have Kusic"

"Four Sons" "Earthbound" "Sahara"

Counter-Attack"

Waltz, Alberts

"Moscow Strikes Back" "This Gun for Hire"

"The Man in Half Moon Street"

"Destination Tokyo" "Pride of the Larines"

Marlow, Brian:

"Bad Cirl" "Hello Sister" "The Road to Reno" "Unmarried" "Beware Spooks"

"Lanhattan Heartbeat"

Rapf, Maurice H.;

"Divorce in the Family" "We Went to College" "They Gave Him a Gun"

Rapf, Maurice H. (cont'd.)

"Bad Kan of Brimstone" "Sharpshooters"

"Winter Carnival" "North of Shanghai" "Dancing on a Dime"

"Jennie"

"Call of the Canyon"

Rossen, Robert;

"Roaring Twenties" "Out of the Fog" "A Child is Born" "Dust Be Ly Destiny" "Sea Wolf"

"Blues in the Night" "Edge of Darkness" "A Walk in the Sun"

Saul, Oscar:

**\:**:

"Once Upon a Time" "Strange Affair"

Sklar, George:

"Afraid to Talk" "First Comes Courage" "City Without wen"

Trumbo, Dalton:

"Road Gang" "The Remarkable Andrew"

"A Guy Named Joe"

"Thirty Seconds Over Tolyo"

"Tender Comrade"

"Jealousy"

"Our Vines Have Tender Grapes"

## II. COLLUNIST INFILTRATION OF LABOR GROUPS

of the Los Angeles Office, Confidential Informant who was a member of the Communist Party from October, 1933, until September, 1935, and who has been active in the motion picture industry for a considerable period, reported that in 1934 the Communist Party realized the propaganda possibilities in the motion picture field and decided to move into the motion picture industry. He related that in the Spring of 1935 direct orders came down in mimeographed form from the top structure of the Communist Party, USA, to all units in the Los Angeles area instructing them to intensify and concentrate their activities on Hollywood and the motion picture industry. This directive emphasized the fact that Communists must try to capture the labor unions and pointed out that if this were done, the unions could be of tremendous service in influencing the type of pictures produced and thus serving the Communist cause. It should be pointed out that Informant did not furnish this information to the Bureau until 1942, and, consequently, this mimeographed form referred to by him is not available.

John L. Leech who, in 1934, was the Organizational Secretary of the Los Angeles County Communist Party, gave testimony before the Los Angeles County Grand Jury on August 14, 1940. On this occasion he testified that Jeff Kibre was a member of the Communist Party in Hollywood in 1934. He further testified that V. J. Jerome, a prominent Marxian Communist who has been engaged in the Communist propaganda field, was sent in the latter part of 1935 by National Communist Party Headquarters to Hollywood at which time Jerome sought the aid of Jeff Kibre in setting up plans for capturing the Hollywood motion picture industry for the Communist Party.

Ezra F. Chase, identified in 1939 as having been a member of the Communist Party for a period of seven years or more, swore to an affidavit in Los Angeles on March 19, 1939, that Jeff Kibre was a member of the Communist Party. His affidavit further stated that Jeff Kibre was at that time assigned to "special" work in the studio unions, more specifically in the International Alliance of Theatrical Stage Employees, Local #37 to the organizing of special studio units of the Communist Party.

of the International Alliance of Theatrical Stage Employees, who has been active in the trade union movement in Hollywood for a number of years and who is familiar with the activities of the Communist Party members in connection with labor groups in the motion picture industry, related that the Communist penetration of the motion picture unions began in 1934 or 1935 when a meeting was held in Carmel, California, at which the principal figure, one Mr. Michael Eistein, then attached to the Amtorg Trading Corporation and bearing the title of "Commissar of Heavy Industries of the U.S.S.R.", was present as well as a number of Hollywood personalities.

He stated arrangements were made at this meeting to finance the program of infiltration into the Hollywood studio enterprise and these arrangements later resulted in the establishment of Mr. Jeff Kibre as the individual chosen by the Communist organization to carry out its designs.

Confidential Informant stated that in the early days of the motion picture industry there apparently was no consistency in the labor organizational set-up. The principal active labor organization was the International Alliance of Theatrical Stage Employees (IATSE).

# International Alliance of Theatrical Stage Employees

Confidential Informant reported that this was an autonomous group of local labor unions identified with the American Federation of Labor. The International Alliance of Theatrical Stage Employees' jurisdiction was recognized as the only union organization in Hollywood for a number of years. However, on two occasions, in 1921 and in 1933, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute and was broken by members of outside unions entering the field as strikebreakers. Felated that these unsuccessful strikes brought about a very chaotic condition in the labor field in 1933 which caused many of the workers to lose confidence in the American Federation of Labor (AFL). As a result, the Communist Party had little difficulty in moving into the unorganized field with the Motion Picture Workers Industrial Union.

In 1937, after the International Alliance of Theatrical Stage Employees had reestablished themselves following the disastrous strike in 1933, one local union emerged covering what is known as the "backyard crafts" which crafts are normally identified with stage and theatrical workers such as electricians and grips. While this controversy in the trade union movement was continuing in the motion picture studios, a new attack was attempted on the established unions by an organization known as the United Studio Technicians Guild. This Guild was headed by Jeff Kibre who was attempting to set up an overall industrial union.

Before the establishment of the United Studio Technicians Guild, numerous smaller groups such as the Federation of Motion Picture Crafts and an organization which became known as the COMPAC (Committee of Motion Picture Arts and Crafts) as well as an unemployed conference all of which, according to Brewer, were obviously Communist front groups used to agitate in an effort to destroy the unions which were already organized under the AFL. According to Brewer, the struggle for domination within the labor movement in the motion picture studios did not develop into a major controversy until 1936 when the principal factor in establishing the importance of the United Studio Technicians

Guild fight was a decision of the National Labor Relations Board which challenged the validity of a contract which the International Alliance of Theatrical Stage Employees had entered into in 1936. Following this decision there was held an election which was promulgated by a petition filed by the United Studio Technicians Guild. This election resulted in the International Alliance of Theatrical Stage Employees' winning by a substantial majority. However, local #644 of the International Alliance of Theatrical Stage Employees and Herbert K. Sorrell, who had only recently come into power in this Union, did not support the other AFL unions, actively campaigning on the side of the United Studio Technicians Guild. Sorrell's Communist connections will be taken up separately in this section of the memorandum. Following the defeat of the United Studio Technicians Guild, Kibre disappeared from the Hollywood motion picture studio labor field and his organization dissolved.

During the years of 1937 and 1938, the AFL and affiliated unions in the motion picture industry in Hollywood were greatly disturbed over the Communists' efforts to wreck or disturb the union and consequently at the union's 35th Convention held at Louisville, Kentucky, from June 3 to 6, 1940, a report was prepared which set out numerous exhibits in the form of letters written by either Jeff Kibre, aforementioned, or Roy Hudson, a national functionary of the Communist Party who is at present District Leader of the Party in the Pittsburgh area. This report, a photographic copy of which is maintained in the files of this Bureau, contains a lengthy report of Jeff Kibre dated April 23, 1928, in Hollywood, entitled "Report on Hollywood.... Review of Plan and Objectives for Past Several Wonths". One portion of it refers to a studio unemployment conference representing a group of unions and guilds banded together in a broad anti-International Alliance of Theatrical Stage Employees movement as a preliminary to the formation of an industrial union.

Exhibit #2 of this report is Jeff Kibre's letter to one Bob Reed of 136 West 13th Street, New York City, dated February 9, 1938. Reed is identified in the report by J. W. Buzzell, Secretary of the Los Angeles Central Labor Council, as a member of the Actors' Equity in New York and an active organizer for the Communist Party. In this regard Kibre writes, "Well, one thing about the Reds, they seldon write except on business". Kibre refers to himself in the letter as the "undercover field representative for CIO in Hollywood". Kibre states "In the meantime I wish you would discuss the matter of 'I.A.' (International Alliance of Theatrical Stage Employees) action with Jack Stachel (national functionary of the Communist Party) and the necessity of my getting in touch with contacts in the various cities. I have taken it up with Paul Cline (at that time Los Angeles Communist Party functionary) but he feels a personal appeal by you or V. J. (V. J. Jerome) rather than communicating through official channels would get quicker results."

Exhibit #4 of this report is a letter from Roy Hudson, identified above, to Comrade Lambert at San Francisco, a copy of this letter being sent to Paul Cline in Ios Angeles. This letter was dated June 21, 1938. Buzzell identified Lambert as Walter Lambert, a member of the Executive Committee of the California Communist Party. Roy Hudson, in the letter, states "On the basis of the above, it seems to me there should be a thorough reexamination of the methods of work of our people in Hollywood and especially the approach to the I.A.T.S.E.......Finally, I think that we should try and keep closer contact and have a more systematic change of information between our people in the I.A.T.S.E. in Hollywood and the people here in New York. Hereafter, when communications are sent they will be brought directly to the attention of our fraction here. Likewise we would like to have the names of people in Hollywood in this organization with whom our people here could correspond directly."

## Motion Picture Workers Industrial Union

Informant stated that this was an independent group completely under the control of Communist elements and taking orders directly from local Communist Party leaders. In the short time between the creation of this union in January of 1934 and April of 1935, it had obtained a large number of members and was well on its way to becoming the leading union in Hollywood. However, about that time instructions were sent out by the Central Committee of the Communist Party that the Party had changed its line from that of advocating the creation of separate unions under Communist control to that of affiliating with existing unions with the hope of taking over the control of these groups. In Hollywood the Communist activity was directed at affiliating with the AFL groups. These instructions called for the liquidation of all independent unions and their members sent in to the AFL unions. This policy was followed by the lotion Picture Workers Industrial Union which resulted in the gradual disintegration of this union. It was officially dissolved in February of 1936.

According to the during this same period the CIO was being organized by John L. Lewis and several attempts were made by the CIO to organize in the motion picture industry. There were at that time approximately 25 labor unions of various types in the motion picture industry. Some of these were affiliated with the AFL and the balance were independent unions stated that in 1937 Herbert K. Sorrell became the President of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators, and Paperhangers of America, AFL. This union was a newly activated AFL group. Sorrell soon became the leader of the Communist factions among Hollywood labor

circles. After he had developed the leaders of a number of locals which had strong Communist factions in them, he moved to set up an organization which would tie all the locals into one body under his domination.

#### Conference of Studio Unions

Alliance of Theatrical Stage Employees who has previously been referred to herein, stated that the Conference of Studio Unions was formed by nearly the same group of unions that had formed the COMPAC (Committee of Motion Picture Arts and Crafts), the Unemployed Conference and several other labor groups which had sprung up in Hollywood during the late 1930s. One significant addition, he related, which had been made to this group was Local #683 of the International Alliance of Theatrical Stage Employees which is a union composed of studio technicians. He related that the Conference of Studio Unions took up the Communist fight where the United Studio Technicians Guild had left off only utilizing a different tactical approach. The Conference of Studio Unions was designed to form a wedge between the membership of the AFL and the International Unions of the AFL and at the same time to establish a solid front of those unions which the Communists had been able to bring into their orbit.

Confidential Informant refers to this group as a small compact organization composed of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which is under the control of the Communist Party operating through its members in those unions which have captured key positions. It has further been described as a Hollywood studio labor group to act as the control and steering committee which coordinates and directs Communist union activities, looking toward the taking over of all studio workers and their unions into the Communist Party orbit. The Conference of Studio Unions, according to its the organization upon which the Communist Party relies for eventual complete domination of motion picture unions.

As the Conference of Studio Unions organization developed, related, Herbert Sorrell began to emerge as the overall leader of the Communist fraction in the Hollywood motion picture studio unions. He stated that the Conference of Studio Unions was officially organized in 1941 at which time its activities were outlined as follows: to organize all unorganized groups in the studios into unions which the Communists could control and in the absence of any union to suit the particular craft, place workers in the Painters Union which was headed by Sorrell.

that the Conference of Studio Unions, following its organization in 1941, supported the Communist Party line completely, carrying on a program of agitation in which they cried for local autonomy and democratic unionism generally advocating contempt and disregard for the authority of officers within the union above the local level.

The unions, as of October, 1946, which composed the Conference of Studio Unions were as follows. It will be noted that of the eleven unions listed, ten are associated with the AFL:

# Local

Screen Set Designers Local 1421, AFL

Screen Publicists Guild Local 1489, AFL

Screen Story Analyst Guild Local 1488, AFL

Screen Cartoonists Guild Local 852, AFL

Moving Picture Painters and Scenic Artists, Local 644, AFL

Special Officers and Guards Local 193, AFL

Building Service Employees Local 278, AFL

Studio Carpenters Local 946, AFL

Studio Electrical Workers Local 40, AFL

Studio Sheet Metal Workers Local 108, AFL

Studio Machinista Local Cinema Lodge 1185

# Parent Organization

Brotherhood of Painters, De∞rators, and Paperhangers of America

Brotherhood of Painters, Decorators, and Paperhangers of America

Brotherhood of Painters, Decorators, and Paperhangers of America

Brotherhood of Painters, Decorators, and Paperhangers of America

Brotherhood of Painters, Decorators and Paperhangers of America

Auditing Service Employees International Union

Building Service Employees International Union

United Brotherhood of Carpenters and Joiners of America

International Brotherhood of Mectrical Workers

Studio Metal Workers International Union

International Association of Machinists

Unions, several strikes have developed in the motion picture industry which basically were the result of jurisdictional disputes between the Communist bloc or Conference of Studio Unions and the International Alliance of Theatrical Stage Employees under the leadership of Richard Walsh, International President.

Concerning these strikes participated in by the Conference of Studio Unions, Informant has advised that they were not legitimate labor disputes but rather strikes by a group of Communist dominated local unions using the question of jurisdiction as an excuse to create a strike. Stated that these disputes have been attempts by the Communist element to disrupt the International Alliance of Theatrical Stage Employees, and that the Communist issue was usually the question around which the dispute revolved rather than the usual issue of wages, hours, or working conditions. He related that Herbert K. Sorrell, head of the Conference of Studio Unions, received the support of the Com unist Party locals in these jurisdictional disputes.

related that during the period of the Conference of Studio Unions' development, the Communist propaganda machine was making full use of the war and the period of cooperation with Russia in order to strengthen its position in Hollywood. The Communists during this period established several political fronts, according to and made successful penetrations into several of the active crafts and guilds within the motion picture industry. This struggle for power within the Hollywood studio motion picture unions was climaxed by the 1945 jurisdictional dispute.

related that on Earch 12, 1945, a jurisdictional Informant dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees precipitated a strike which was purely political in character and was an attempt on the part of the Conference of Studio Unions to break the <u>International Alliance of Theatrical</u> Stage Employees unions in Hollywood. ontinued that from Warch 12, 1945, until July 28, the Communist Party Dine in the United States was one of collaboration which had been adopted at the time Russia was invaded by Germany in June of 1941. He stated that in view of this, the Communist Party did not take an active part in this strike. However, on July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party, USA, and elected William Z. Foster as the new National Chairman. related that on this occasion the Party announced that it would relinquish its Browder revisionist policies and return to the basic Marxist-Leninist principles. Immediately after the change in the Party Line, the Communist

press began to support the strike and the Communist Party in Los Angeles began to issue leaflets through its various branches calling on the workers to man the picket lines in the strike.

As a further verification of the Communist Party's attitude toward this strike, it should be pointed out that on Karch 15, 1945, the West Coast Communist newspaper, the daily "People's World", carried an editorial captioned "End the Kovie Strike at Once". This editorial pointed out that strikes in wartime were not under any circumstances permissible and further went on to discuss at length the fact that there is no excuse for any kind of a strike when the nation is at war. However, an editorial appearing in the July 24, 1945, issue of the People's World captioned "Support the Strike of the Film Unions" reflected that this motion picture strike was no longer a jurisdictional dispute as it had originally been represented to be by the producers but that it has now been revealed to be a strike of the union versus anti-union forces. The editorial concluded by stating that every effort should be made by all conscientious workers to support the strike in every way.

According to Informant it was obvious that the Communist Party and its members were whipping the situation toward the violent stage. During October of 1945 numerous individuals were injured and violence reached such a pitch that the public and traffic were not permitted in the vicinity of Warner Brothers Studio. This strike was settled on October 29, 1945, when an agreement was reached between high AFL union officials and Eric Johnston of the Motion Picture Producers Association.

Confidential Informant related that the real purpose of the Conference of Studio Unions was two-fold: first, the union desired to keep the general labor situation agitated in line with the Communist Party program of creating confusion in the United States; and, secondly, to maintain intact the leadership of Herbert K. Sorrell.

A strike was again called on September 26, 1946, by the Conference of Studio Unions. Informant as well as who was in charge of the advised that this strike was again a purely jurisdictional matter between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions. They stated that this was merely a continuation of the previous strike in 1945 which lasted for some eight months. This strike resulted in numerous strikers and union leaders being arrested in Los Angeles.

related that some 1189 defendants were arrested in connection with this strike.

According to the records of the Control of the Control of the Control of the Control of Section 23.10 of the Los Angeles Municipal Code which is parading without a permit. Following the arrests, however, this Section of the Municipal Code was declared unconstitutional by the Appellate Division of the Los Angeles Court which resulted in all 26 defendants' being dismissed.

stated that on October 14, 1946, 208 defendants were arrested at Columbia Studios charged with violation of failure to abide by the Court's injunction which prohibited mass picketing at the studio unions. Of the original number arrested, 113 defendants pled guilty; 41 were dismissed for lack of evidence; 47 were found not guilty; 6 defendants are off the calendar pending other action while 1 defendant jumped bond and there is at present a banch warrant outstanding for him. The disposition of these cases involved fines being levied against those convicted ranging from \$30 to \$200 each.

The records also reflected that on October 26, 1946, 125 defendants were arrested at Columbia Studios for violation of Limicipal Code 23.10 (parading without a permit). Of the 125 arrested, 3 defendants were dismissed for lack of evidence; 11 pled guilty, receiving fines up to 325 or sentences up to 5 days; 30 were convicted, in most cases fines being imposed of from \$10 to \$75, however some fines were as high as \$150; and in the case of James Shelton, he was sentenced to 30 days in jail. All of the above have appealed their cases. The trial on the additional 81 defendants is slated for October 15 pending the appeal of the 30 persons convicted in this case.

On November 15, 1946, 696 defendants were arrested at Columbia Studios charged with violating Municipal Code 23.10 (parading without a permit). Of these 600 pled guilty to the charge and each one paid a fine of \$25; 88 defendants were dismissed for various reasons, it being pointed out by the Los Angeles City Attorney Donald M. Redwine that many of the officers used to make these mass arrests were inexperienced and not in permanent status with the Police Department. Consequently they could not be used to testify which resulted in insufficient evidence in many cases. The records also reflected that two persons made bail and forfeiture was made later resulting in bench warrants being issued for these two individuals. 6 defendants were taken off the calendar because they are defendants in Superior Court on conspiracy counts and will be referred to hereinafter.

On November 16, 1946, at Columbia Studios, an additional 124 defendants were arrested for violation of the California Penal Code 166.4 which has reference to the disregarding of a Superior Court order which in this case was

an injunction prohibiting mass picketing. Of the 124 defendants, 70 were convicted. The minimum fine for each person was \$300 and the maximum fine was \$300 and one year in jail. 13 defendants were dismissed by the court because of insufficient evidence or the temporary status of the policemen making the arrests. 39 defendants were dismissed upon a motion of the City Attorney, and 2 defendants will be tried in October, 1947.

In addition to the above figures, pointed out that there were 10 individual arrests made at various locations in the Hollywood area in connection with the motion picture strike.

Under date of November 22, 1946, the Los Angeles Daily News contained an article which reflected that felony indictments had been returned by the County Grand Jury on that date against 14 Hollywood film leaders for activity in the film strike. The article reflected that the 14 so indicted were arraigned before Judge William R. Eckay and subsequently freed on \$5,000 bail. Those charged were as follows:

Herbert K. Sorrell
Averill Berman
Ed Gilbert
Norval Crutcher
James Skelton
Andrew Lawless
Louis Whitman

Matthew Matison Carl Head Russell McKnight John Martin Roy Tindall Frank Drdlik Wilbur R. Higbie

Specifically, Sorrell is accused of advising and encouraging the Conference of Studio Unions' members in their picketing of Columbia Studios. Berman is alleged to have incited pickets at Metro-Goldwyn-Mayer Studios during which demonstration several Deputy Sheriffs were injured. Gilbert, Katison and Frank Drdlik are charged with having incited pickets to disregard court orders at various union meetings. Lawless was accused of an attack upon Henry Siccardi, a non-striking film technician, on October 22, 1946. Sorrell, Matison and Gilbert are also named as having advised picketing of Columbia Studios on November 14, 1946. The other men are alleged to have directed picketing activities.

On July 19, 1947, Frank Barnes, Assistant District Attorney in Los Angeles, California, related that the indictments against Berman, Skelton, Tindall and Drdlik were dismissed because of insufficient evidence. He also stated that a challenge to the indictment had been presented which contended that the Grand Jury had not been selected in a manner provided by law. He stated that the Grand Jury did not represent a true cross section of society. Following is a brief background as well as the Communist affiliations of each of the individuals originally indicted:

# Averill Joseph Berman

Berman is a Radio Commentator who resides at 1116-4/5 Tamarind, Hollywood, California. He was born on April 19, 1919, at Minneapolis, Minnesota. Berman was released on bond on November 19, 1946, after having been charged with violation of California Penal Code, Sections 182, 409, 166, 245 and 518. With regard to Berman's Communist connections, there exists to date no documentary evidence of his membership in the Los Angeles County Communist Party. However, he has been active on behalf of Communist front organizations in the Los Angeles area. A pamphlet was made available entitled "Campus Currents", which is a bulletin published by the Four Freedoms Club of the American Youth for Democracy, in Los Angeles. Page 1 of this bulletin for November 12, 1945, carried a heading, "Averill Berman, Addresses First AYD Meeting. The article stated that Berman, CIO reporter and Army orientation lecturer, highlighted the first meeting of the Four Freedoms Club on Friday, November 10; 1945, On January 9, 1946, Confidential Plant Informant, of the Los Angeles Office, made available documentary evidence of an address made by Berman at the American Youth for Democracy Conference held on October 21, 1945, at Los Angeles City College.

an active informant of the Los Angeles Office who furnishes to the Communist Party, provided a mimeographed announcement on July 29, 1946, distributed by the Executive Committee of this Section of the Communist Party urging members to attend a mass meeting scheduled for July 29, 1946, at the Gilmore Stadium Auto Parking Lot. Agents of the Los Angeles Office attending this meeting reported that Gordon Williams, candidate for the 59th Assembly District, State of California Legislature, was the Chairman of this meeting and that he introduced Averill Berman. Following Berman's talk, Williams introduced Emil Freed as Chairman of the 59th District Communist Club.

The East Side Journal, a local Los Angeles newspaper, on March 27, 1947, commented on the opinion expressed by Averill Berman in his news analysis over radio station KXIA. The newspaper specifically reflected that Berman pointed out the danger of Fascism in the proposed outlawing of the Communist Party and that he stated that the battle ground "has changed to the community where we must fight the corruption of our educational system, police force and local courts".

#### Norval Dixon Crutcher

Crutcher is Secretary-Treasurer of Local 683 of the Film Technicians Union, International Alliance of Theatrical and Stage Employees. He resides

at 2050 Hightower Street, Los Angeles, California. Crutcher was born in Louisville, Kentucky, on October 17, 1889.

Street, Los Angeles, stated that Crutcher joined the Communist Party in 1937 under the name of Norman Newman.

a discontinued paid informant of the Los Angeles Office who was formerly a member of the Los Angeles Police Department assigned to Communist and radical investigations, related that Crutcher joined the Communist Party on September 27, 1937, under the name of Norman Newman, having been recruited into the Party by Sidney Martin who was at that time one of the most active Communists in Hollywood.

of the Communist Party in Ios Angeles, it was ascertained that in 1944 Crutcher held 1944 Communist Political Association Card 47439. According to this source, the membership card was issued on December 6, 1944. Through this same source, it was also ascertained that Crutcher was also a member of the commission which governed the cultural and miscellaneous groups in the Hollywood area. Confidential Informant related that in 1944, Crutcher was a member of the Hollywood Democratic Committee, an organization known to have been infiltrated by and under the influence of Communists.

## Frank J. Drdlik

This individual, who is a member of the Set Designers Union #1421, resides at 5922 Carlton Way, Hollywood, California. Drdlik was born on August 19, 1901, in Yugoslavia. He was naturalized on February 20, 1922, in Douglas County, Nebraska, having Certificate #1659434. On May 17, 1947, an extremely reliable but highly delicate source advised that Drdlik was a member of the Communist Party. The record which this source made available was dated on December 11, 1945, and indicated he most probably had Communist Party membership card #49925.

## Edward McCreary Gilbert

Gilbert, who is Business Agent of the Set Decorators Union #1421, resides at 1051 East Magnolia Avenue, Burbank, California. Gilbert, who is 43 years of age, has been affiliated with the Communist Party in Los Angeles for a considerable length of time. Through a highly confidential but thoroughly reliable source it was ascertained on February 11, 1947, that Gilbert had returned from special leave to the Whitman Branch of the Communist Party.

Confidential Informant the Communist Party, attended a homecoming party of the Walt Whitman Communist Party Club in Los Angeles on December 1, 1945, held at the home of Art and Evelyn Shapiro, both Communists, in honor of returned veterans. According to this reliable source, Gilbert was in attendance at this meeting.

This same source advised that on January 11, 1946, at a meeting of the Whitman Club of the Communist Party, Gilbert was nominated for the position of Chairman but declined after George Sandy, Los Angeles County Financial Director of the Communist Party, stated that Gilbert was "tied up in studio unions".

# Carl C. Head, also known as Earl Clark Head

Head is chairman of the Conference of Studio Unions and Assistant Business Agent of the Painters Union Local #644. He resides at 143 North Mariposa, Los Angeles, California.

Head, who is 51 years of age, has not been identified as a member of the Communist Party in Los Angeles to date.

# Hilbur R. Higbie, also known as Ray Higby

Higbie, who is a member of the Carpenters Union Local #946, resides at 909 South Catalina Street, Los Angeles. Higbie, who is 47 years of age, has no previous Communist record according to the Los Angeles Office.

# Herbert Knott Sorrell

Sorrell is the Business Agent of Local #644, Studio Painters Union, AFL, and is the President of the Conference of Studio Unions. Sorrell resides at 1153 Norton Avenue, Glendale, California. At the time of his arrest in November, 1946, Sorrell was 49 years of age.

The records also show that Sorrell was arrested on November 8, 1930, on a gambling charge. As a result of this arrest, he was fined \$10 and given 5 days in jail. In October, 1946, Tom Cavitt, Representative of the California Tenney Committee Investigating Un-American Activities, provided the Los Angeles Office with a photograph of a receipt for a Communist Party membership book #60622 on which appears the signature "Herb Stewart". The signature appears to have been started as "So" and then the "T" written over the "o". This receipt refers to book #74283 signed "Herbert Stewart".

furnished the los Angeles Office on June 5, 1941, with a 1938 Communist Party registration blank filled out in handprinting under the Party name: "Herbert Stewart". The Bureau's Laboratory, after a handwriting comparison, positively identified the document as having been prepared by Herbert K. Sorrell. The Los Angeles Office has no documentary evidence of membership on the part of Sorrell in the Communist Party or the Communist Political Association since 1938.



In Los Angeles, it was ascertained on October 31, 1945, that a discussion was had regarding the strike situation participated in by members of the Hellywood Section of the Los Angeles County Communist Party. During this discussion the probability of having Herbert Sorrell actually join the Communist Party was discussed. MacClelland, who at that time was a functionary of the Hellywood Section, terminated this discussion by stating she had discussed this possibility with Sorrell, who advised her he had considered it but decided not to because he would turn red in the face if someone were to ask him if he were a member and it was necessary for him to reply that he was not, knowing himself that he actually was. MacClelland stated that Sorrell had advised her he was conscious of the class struggle.

A 6-page information bulletin released by the International Allience of Theatrical Stage Employees dated November 13, 1945, entitled "The Record of Rerbert K. Sorrell, President of CSU (Conference of Studio Unions) and Strike Leader in the Hollywood Strike Commencing March 12, 1945" was obtained. The subheading for this bulletin was "Communist Activities from 1938 up to the Present Time". According to this bulletin, Sorrell was associated with the following organizations. The following quotations are taken directly from the bulletin:

- *1. Motion Picture Democratic Committee. Herbert K. Sorrell was a member of this Executive Board and continued actively to support the new position of the organization, which was in strict conformance with the Communist Party line.
- *2. Hollywood Democratic Committee. Herbert K. Sorrell now emerges as a member of the Executive Board of this organization, whose program is just the reverse of its predecessor where he was also a member of the Executive Board.
- *3. Labor's Non-Partisan League. Herbert K. Sorrell was State President of this organization and opposed the third term for President Roosevelt, denouncing him for leading us into war.
- #4. Patterson Slate. This organization opposed aid to England and was strictly isolationist. It followed the Communist Party line and was in sympathy with the aims of the Farty.
- *5. Workers Alliance. Herbert K. Sorrell was one of the speakers at a mass demonstration of this organization before the Hollywood District SHA headquarters, 245 South Western Avenue, March 7, 1940.

- *6. National Federation for Constitutional Liberties. The Attorney General of the United States has pronounced this organization to be a Communist front. Ferbert K. Sorrell in the official announcement of the meeting appears as one of the sponsors of this organization. This organization has followed every twist and turn of the Communist Party Line and is still in operation.
- *7. Yanks Are Not Coming Committee. Herbert K. Sorrell was listed as one of the speakers at the Student Union, University of California at Los Angeles, on April 18, 1940. The purpose of the meeting was to induce the students of the college to stage a 'peace strike'.
- *8. Schneiderman-Darcy Defense Committee. Herbert K. Sorrell
  *was a member of the committee to protest the deportation of
  William Schneiderman and Samuel Darcy, two top officials of
  the Communist Party.
- "9. Earl Browder. Sorrell sent a petition demanding the immediate release of Earl Trowder, head of the Communist Party in the United States, during his incarceration in the Atlanta Penitentiary.
- "10. Leo Gallagher Testimonial. Sorrell was one of the sponsors of a testimonial dinner given in honor of Leo Gallagher, Communist of the law firm of Katz, Gallagher and Margolis, given at the Wilshire Bowl in Los Angeles on June 2, 1941.
- "11. Harry Bridges Committee to Defeat Deportation. Herbert Sorrell was one of the signers of an open letter addressed to the President of the United States protesting the deportation of Bridges.
- *12. American Youth for Democracy. On December 1, 1944, the AYD in the Los Angeles area held a meeting for the celebration of the first anniversary of the change of the name Young Communist League to American Youth for Democracy. Herbert K. Sorrell was one of the sponsors of the meeting.
- **I3. People's World Press Conference. The People's World is a Communist publication on the West Coast. On August 4, 1943, a press conference was held for the benefit of this publication at 2936 West 8th Street, Ios Angeles, California. Sorrell was one of the sponsors of the conference.

Third Annual Convention, Los Angeles County Communist Party. This convention was held April 29 and 30 and May 1, 1938, at 121 West 18th Street, Los Angeles. Herbert K. Sorrell has denied that he has ever been a member of the Communist Party. A photostatic copy of the minutes of the above Communist convention shows the following names written on the back pages William Schneiderman, State Secretary of the Communist Party, District 13; Don Healy; High Wilkins; Herb Sorrell and Urchel Daniels.

## Andrew Lawless

Lawless is a member of the Studio Painters union #644 and resides at 10736 Lawler Street, Los Angeles, California. At the time of his arrest Lawless gave his age as 45.

On October 4, 1946,

Los Angeles, advised the Los Angeles Office by telephone that

Andrew Lawless, a carpenter, was taking a leading part in the studio strike
in Hollywood. He described

Andrew as a "right-hand man of Herbert
Sorrell". He stated

was a loyal American citizen who was not a
member of the Communist Party.

readily admitted the fact that there were numerous Communists in the Conference
of Studio Unions.

Confidential Informant was of the Los Angeles Office advised that Andrew Lawless was "one of the sluggers for Herbert Sorrell". The related that, although Lawless has "played along with the Communists", he did not believe him to be an actual member of the Communist Party.

#### Russell L. Echnight

McKnight is the President of Local #683 which is the rilm Technicians Union affiliated with the International Alliance of Theatrical Stage Employees. McKnight resides at 4317 Bakman Street, North Hollywood, California, and at the time of his arrest in November, 1946, he gave his age as 33.

The masthead of the November, 1943, issue of the International Alliance of Theatrical Stage Employees, Local 683, publication called "Flashes" reflects that Russell L. McKnight was President of the organization. Norval D. Crutcher, previously identified as a Communist, was Secretary and Treasurer.

On July 21, 1947, the is an investigator of the Los Angeles District Attorney's Office, exhibited a sworn statement which he

took from In the office of the International Alliance of Theatrical Stage Employees on April 1, 1947. This statement was taken in connection with the Conference of Studio Unions' Strike. The following exerpts were taken from this statement reflecting McKnight's Communist tendencies. According to in 1944 he was working as technical editor of the magazine "Flashes". He related that during this period he differed with the policies of McKnight who was the editor of the magazine. He stated he told McKnight that he was plugging Communism and that it was desire that the magazine contain writings of a technical nature. Stated it was his wish to publish a magazine representative of the film technicians and not a magazine dealing in politics or Communism. Continuing his comments regarding his differences with McKnight in the publication of the magazine, he stated as follows:

"Then when he went so far to the left that I couldn't take it any Yonger — I couldn't ask people like Eell and Howell to advertise in a paper that showed a cartoon of Westbrook Pegler living in a sewer and called the President a Fascist. I couldn't go for that. Then he called me a Fascist and I resigned. I told him I won't go on with this stuff. He said, 'O.K., across your card at the union office which I have filed I have written "traitor"!. I said, 'All right then, and when your office is some day broken into by the FBI, I will be very happy to have them see that record, that I was not one of your party!. Those are my exact words to him."

Confidential Informant of the Los Angeles Office, reported that Russell Kchnight ran for the Los Angeles City Council from the Hollywood area in the 1947 Spring elections, but was defeated. He advised that the Communist Party supported McKnight and commented as follows regarding the Communist Farty support given him. Stated he was present at a meeting of the Communist Club held on February 18, 1947, at which John Stapp, Hollywood functionary of the Communist Party, stated that the Party agreed to handle completely the 125 precincts in the second district for the McKnight campaign, worlding in the name of the campaign and not in the name of the Party. He stated that the progressive ArL had come out in favor of McKnight. He related that the Communist Party was only supporting and not endorsing McKnight, continuing that We endorse only Communist candidates.

#### John R. Lartin

Martin is the Misiness Representative of Local 683, Film Technicians Union, and resides at 2144 Midvale Avenue, West Los Angeles.

The Hollywood Reporter for March 2, 1945, (a trade paper) stated that John R. Martin was a member of the Board of Mollywood Guilds and Unions. Confidential Informant related that an organization known as the "Motion Picture Labor Committee for Political Action" was set up on September 6, 1943, at a meeting held at 1627 Tujunga Boulevard. The purpose of this organization, according to was ostensibly to take part in the forthcoming elections, nationally and locally and to elect candidates favorable to the cause of the Communist Party. John R. Martin attended this meeting representing his Local Union #683. The masthead of the Movember, 1943, issue of "Flashes", previously identified, reflected that Martin was the Business Agent with known Communist Morval D. Grutcher, previously referred to herein, as Secretary-Treasurer.

# Matthew Irving Latison (frequently spelled Lattison)

Matison is the President of the Screen Story Analysts Guild. He resides at 8441 Ukon Trail, Court #2, Canoga Park, California. Matison was born in Moston, Massachusetts, on May 30, 1915. The records of the Registry Department in the City of Boston reflect that Matison's father and mother were born in Mussia.

On Larch 25, 1945, Confidential Informant paid reliable informant of the Los angeles Office, the has access Communist Party headquarters in Los angeles, produced a piece of paper with the following notation thereon:

"(March 20, 1945). Matthew Matison, No. 75899 (1945) from East End Club, Pittsburgh, Pennsylvania. Has no transfer. Lives with George Laki of the East Los Angeles Club, 4306 East 5th Street, Los Angeles 22. Looking for work. From New England."

Through this same source, it was ascertained in March, 1945, that Matthew Matison, who was issued Communist Political Association membership card 75899 was transferred from the East End Club of Mittsburgh Communist Political Association to the Los Angeles County Communist Political Association. It was also ascertained through a highly confidential and delicate source that matison was a member of the Forth Hollywood Section of the Los Angeles County Communist Part, during 1946.

#### James N. Skelton

The Business Agent of Local 946 of the Studio Carpenters, AFL, Skelton resides at 3760 Dover Street. Los Angeles, California. According to Confidential Informant Skelton is not a Communist and he is definitely anti-communist. He stated that Skelton accepts the support of the Communists to try to win the strike for the Conference of Studio Unions.

# Roy Tindall, with alias Roy Tyndall

Tindall is the Business Agent of the International Protherhood of Electrical Workers, Local #40. He resides at 1225 North Highland, Los Angeles, California. There is no information available in the Los Angeles Field Division reflecting that Tindall has any connections with the Communist Party.

#### Louis Whitman

This individual is a member of the Studio Carpenters Union Local 946 and was a picket captain in the Conference of Studio Unions' strike. He resides at 935½ North Vendome Street, Los Angeles. At the time of Whitman's arrest, he gave his age as 50 and Social Security number as 067-16-0630. The Los Angeles Office has no information or evidence that Whitman is a member of the Communist Party.

The Los Angeles Daily News of July 7, 1947, carried an article reflecting that 11 major Hollywood Studios in the International Alliance of Theatrical Stage Employees were sued on July 7, 1947, for \$43,000,000 by the striking Conference of Studio Unions. According to the article, former Attorney General for the State of California, Mobert W. Kenny, and his law partner, worris E. Cohn, filed suit in Federal Court. The suit was based on the provisions of the Cherman Anti-Trust Act charging the existence of a "back scratching" agreement between the producers and the International Alliance of Theatrical Stage Employees to kill off competition in their respective fields. If the International Alliance of Theatrical Stage Employees helped the major studios kill off independent competition, the suit said, the International Alliance of Theatrical Stage Employees would help the major producers crush the Conference of Studio Unions. The suit charged that Willie Bioff, former head of the International Alliance of Theatrical Stage Employees, who, according to the news article, was convicted of extorting bribes in the film industry still "formulates, directs and supervises the affairs of the defendant, the International Alliance of Theatrical Stage Employees". The article also reflected that this was the second million dollar suit filed in four days relating to the 10 month old Conference of Studio Unions strike. Sixteen members of the AFL Studio Carpenters Brotherhood asked for \$28,000,000 in back pay in a suit filed against the major producers and the International Alliance of Theatrical Stage Employees.

## Screen Writers Guild

The Edition Picture Almanac for 1942 and 1943 reflected that the Screen Writers Guild was an affiliate of the Authors League of America. Inc.

The Authors League of America does not have a local organization in Los Angeles. The representative of the Authors League of America in Los Angeles until recently was Ann Roth Morgan, who was secretary of the Screen Writers Guild. According to a highly confidential but most delicate source, Morgan was a member of the Communist Party, USA, assigned to Branch A-1 of the Northwest Section, and as of November 12, 1845, was a member of the Communist Party, Northwest Section, Los Angeles, California.

The Follywood Press Times, (a weekly "throw away" tabloid which according to informant followed the Communist Party line) for Kovember 10, 1944, reflected that the Screen Writers Guild was organized in 1933 in the Hollywood motion picture industry. Informant has reported that this was one of the first unions in the cultural field to come under the influence of Communists in Hollywood. He related that among the original organizers were John Howard Lawson, Samuel Ornitz, and Guy Endore. These individuals who have been identified as Communists, are referred to in Section I of this memorandum where their Communist affiliations are set forth. According to John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt, and Ring Lardner, Jr., are among the leading Communists in the Guild who have been most influential in the forming of its policies. All of these individuals have been identified as Communists and their Communist affiliations are set cut in Section I of this memorandum.

California, in some, 1945. Screen Writers Guild. He stated that between 1935 and 1939, he realized that Communists were gaining control of the Screen Writers Guild. He related that the Communists gained this control through their untiring efforts in seeking to project their ideals in the Guild. He stated that they called more meetings "than any human being but one interest in Communism could ever desire to attend". He recalled specifically that from 1935 to 1939 he spent almost all of his evenings attending meetings primarily directed at his personal effort to keep the Communists from controlling the Screen Writers Guild. He related that after years of fighting, he found it impossible to do anything about the Communist control of the Guild which resulted in his withdrawing his membership. Fe emphetically stated that there was no question in his mind but that the Communist element was in complete control despite the fact that the majority of the membership in the Screen Writers Guild, in his opinion, were neither Communist members nor Communist sympathizers. This source related that John Howard Lawson has a strong influence on the members of the Executive Foord of the Screen Writers Guild. He related that in his opinion, John Howard Lawson, Gordon Kahn and Ring Tardner, Jr., are the three most dengerous Communists in Hollywood.

According to the organisation's official publication in June of 1945 there were approximately 13,000 members of the Screen Writers Guild.

Of this number about 100 were identified as Communists at that time through information obtained by a very confidential but extremely delicate source. The names of those individuals who are still affiliated with the motion picture industry are set out in Section I of this memorandum. In addition, a great many others, according to the memorandum according to the me

However, in order to show the true significance of these figures, it is necessary to consider the reports of such confidential informants as

as well as or the lotion Picture Alliance for the Preservation of American Ideals, the latter group having been formed to oppose Communist influence in the motion picture industry during February of 1944. These informants have stated that the Screen Writers Guild is actually controlled and operated by between 100 and 300 members who take an active interest in the work of the organization. As a further clarification of these figures, it was noted that in January of 1946, the "Screen Writer", the official publication of the Screen Writers Guild, contained a report reflecting that there were 1317 members of the Screen Writers Guild. The report classified 972 members as being active and 345 as associate members. The associate members were identified as writers who have been elevated to directorships or producerships in the motion picture industry. It also pointed out that of the 972 members of the Screen writers Guild, only 366 were employed at that time in the eight major studios in the motion picture industry.

Informan related that the majority of the members of the Screen "riters Guild belonged to the Guild as a bargaining agency and not for any "political reasons". However, Communists belong to the Guild for "political reasons". Hence the majority of the members of the Screen writers Guild do not attend the regular meetings and take no active interest in the Guild.

Alliance, Feverley Wills, California, reported that for 14 years he carried on an open fight with the leaders of the Screen Writers Guild do to the fact that it was completely dominated and controlled by Communists since its organization. He identified the following individuals as the principal figures in the Communist controlled group.

John Howard Lawson Sam Ornitz Gordon Kahn Fred Linaldo Dashiell Hammett Donald Ogden Stewart

Lester Cole
Borris Ingster
John Bright
Dorothy Parker
Marian Spitzer
Hing Lardner, Jr.

stated that he is certain that these individuals are all Communists. He continued by relating that many years ago he thought a man could not be called a Communist unless he carried a card (Communist Party membership card) but that he has come to learn that the most dangerous Communists do not carry cards. He related that he could prove every one of these individuals was a Communist by his strict adherence to the Communist Party policy over the past 14 year period.

According to the Hollywood Reporter a Hollywood studio daily paper, dated August 21, 1946, the "second report on Un-American Activities in California, published by the Joint Fact-Finding Committee of the State Legislature, stated that the Committee members consider John Howard Lawson one of the most important Marxist strategists in Southern California. John Leech, former Secretary of the Communist Party for Los Angeles County, testified before the Los Angeles County Grand Jury that Lawson had been sent from New York to Hollywood by the Central Committee of the Communist Party and that he had immediately become active in Hollywood Study Clubs and in the Communist faction of studio unions, particularly in the organization of the Screen Writers Guild. Leech stated that Lawson became a dominant figure in Communist Party drama groups and attended Communist Party faction meetings in New York and Hollywood. Thus, Leech's testimony establishes that the Screen Writers Guild's founder, the first president, came directly to Hollywood from Communist Headquarters in New York and that the establishment of the Screen Writers Guild was the mission he was entrusted with by that headquarters. Lawson was the first commissar of thought planted by the Communist Farty in the motion picture industry."

Alliance of Theatrical Stage Employees, on July 17, 1947, stated that the Screen Writers Guild is definitely under the control of the Communist Party, principally through three men, John Howard Lawson, its founder; Gordon Kahn and Emmet Lavery, the present President of the group. According to this source, all three of these individuals are Communists. He stated that they do not necessarily have membership cards in the Party so far as any documentary proof is concerned but their policies and dealings in the Screen Writers Guild which have always coincided with the current Communist Party Line, cause him to believe they are Communists. He related he thinks Lavery knows what "the score is" and "Party member or not, he is not being innocently taken in by the Communist Party".

The Communist connections of Mahn and Lawson are set out in Section I of this memorandum.

There is no evidence in the Los Angeles Office indicating Lavery is a member of the Communist Party. However, However, who is now acting as an

informant for the New York Office, related that Emmet Lavery is supposed to be a well-known Catholic. According to the Marty that because of Lavery's being known as a Catholic, Lavery could be effective where a man better known for his Communist connections might have been at a disadvantage. Although supposedly a Catholic, we related Lavery was regarded by Communist Party leaders at the National Headquarters as a loyal and faithful follower of the Communist Party Line. The remarked that Lavery might not have been as much under the influence and control of the Communists at the outset of his affiliation with the Guild as he became later on. He may have eventually become an actual member of the Communist Party although was not sure of this. In any case, Communist leaders were well aware of Lavery's weaknesses and made very good use of him in connection with their program in the Gereen writers Guild.

related that, with regard to the Screen Writers Guild generally, the Communists were either organizers of or a big factor in the organization of the Screen Writers Guild. He stated that the Communists definitely have control of this organization and that the development of the Guild was part of the Communist program to infiltrate the movie industry and to dictate policies to the industry. He stated that he recalls mearing the Screen writers Guild and its activities discussed by the Communist leaders and remembers discussions by the Cultural Committee of the Communist Party in which it was agreed that the control of the writers in Hollywood would provide the wedge for control of all Mollywood. The purpose of the Guild, he stated, was to obtain better conditions for its members and to further the Communist Party's position in influencing public opinion. After the Guild was fully organized, related the Party used it in many ways including for the purpose of "pulling the leg of management". In accordance with Communist Party strategy of using the negative approach when the positive was found to be unsuccessful or unsuitable, the Guild was also utilized successfully for its "disintegrating explained that he meant by this that management and influential persons were forced into line to avoid criticism. So-called "experts" within the Guild have been, by belittling and harping along certain lines, effective in isolating persons who opposed the Party's line or at least were successful in destroying their effectiveness. time he left the Party which was in the Fall of 1945, the Guild was as completely under the Party's control as such organizations as the International Workers Order.

The Lay, 1946, issue of "Screen writer", listed the Goreen Eriters Guild's studio chairmen. This list included helvin Levy for Columbia Studios, Isobel Lennart for Metro-Coldwyn-Mayer, Abe Polonsky for Paramount, and Henry Myers for NKO. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I.

According to the "Screen Writer," Volume No. III, No. 2, dated July, 1947, the present officers and executive board members of the Screen Writers Guild are as follows:

Emmet Lavery
Mary McCall, Jr.
Howard Estabrook
Hugo Butler
F. Hugh Herbert
Harold Buchman

President
First Vice President
Second Vice President
Third Vice President
Secretary
Treasurer

#### Executive Board

Melvill Baker
Harold Buchman
Hugo Butler
James M. Cain
Lester Cole
Philip Dunne
Howard Estabrook

F. Hugh Herbert
Talbot Jennings
Ring Lardner, Jr.
Ranald MacDougall
Lary McCall, Jr.
George Seaton
Leo Townsend

# Alternate Executive Board Lembers

Maurice Rapf Gordon Kahn Isobel Lennart Valentine Daview Henry Myers
David Hertz
Morris E. Cohn, Counsel
Alice Penneman, Secretary

Of the above 28 officers and executives the following 10 are, or have been, members of the Communist Party.

#### Harold Buchman

Buchman has been identified through a highly confidential but most delicate technique on August 31, 1944, January 8 and 16, February 26 and Rovember 19, 1945, as a member of the Korthwest Section of the Los Angeles County Communist Party or Communist Political Association. Through this source it was also ascertained that he was a functionary of the Party and held 1945 Book #46802.

#### Hugo Butler

Through this same source it was ascertained on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, that Butler was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party and that he had been a member of the Communist Political Association.

# Lester Cole

The same source advised that on August 31, 1944, January C and 16, 1945, and February 26, 1945, Sole was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and his 1945 Book number was 46805.

## David Rertz

The same confidential source also related that on January 16, 1945, hertz was a member of the Northwest Section of the los Angeles County Communist Political Association.

#### Gordon Labin

The same source related that on August 31, 1944, January 3 and 16, rebruary 26, and Movember 19, 1945, Mahn was a member of the horthwest Section of the Communist Political Association or the Communist Party. His 1945 Book was #46823.

## Ling Lardner, Jr.

On August 31, 1944, January 3 and 16, rebruary 26 and Movember 19, 1945, the same confidential source advised that Lardner was a member of Brahan A-1 of the Los Angeles County Communist Political Association or Communist Larty. He held 1945 Book #40606.

#### Isobel Lenmart

The same source related that on August 31, 1944, January 5 and 16, rebruary 26, and Lovember 19, 1945, Lemart was a rember of the Aorthwest Section of the Los Angeles County Communist Party of the Los Angeles Communist Political Association. She neld 1945 book #46616.

## Henry Lyers, also known as henry Leyers

On Adjust 31, 1944, January 8 and 16, and rebruary 26, 1945, the came source advised that there was a member of the Los Angeles County Communist Political Association and in 1945 held Book #41819.

#### Laurice Rapi

On adjust 31, 1944, January 8 and 16, rebruary 26 and hovemoer 19, 1945, hapf was a member of branch a-1 of the northwest Section of the Los angeles County Communist Political Association or Communist Party, according to the same source. In addition this source reported that he was a member of the Communist Party in 1943, at that time listed as a functionar, of the northwest Section.





## Leo Townsend

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Townsend was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party and held 1945 Book #41824. In addition, he was also a member of the Communist Political Association.

on December 11, Former Special Agent 1946, ascertained that Ann Roth Morgan, 860 Westmont Drive, Los Angeles, and Ruth Rirnkrant were employed as secretaries in the office of the Screen Writers Guild. This highly confidential but delicate source, referred to above, on Jamuary 16, 1945, identified both of these women as members of the Los Angeles County Communist Political Association.

The "Screen Writer", which is the official publication of the Screen Writers Coild, is a monthly publication. The following individuals are responsible for its publication, according to Volume 3, Mumber 2, dated July, 1947:

> Editor: Director of Publications: Editorial Committee:

Gordon Kahn Robert Shaw Art Arthur

Martin Field Richard Hubler Isobel Lennart

Herbert Clyde Lewis Harris Gable

Lester Koenig Ronald MacDougall Bernard Schoenfeld Theodore Strauss

In addition to the above, a review of the December, 1946, and January, 1947, issues of the Screen Writer was made and it was noted that the following individuals have had responsibilities in connection with the publication of the magazine:

> Editorial Committee: Director of Publications in 1946: Editorial Committee: Editor in 1946:

Sidney Boehm

Harold J. Salemson Paul Trivers Dalton Trumbo Adele Buffington Philip Dunne Ring Lardner, Jr. Sonya Levien Stephen Morehouse Avery Of the 21 individuals listed above, 8 are or have been members of the Communist Party or Communist Political Association. They includes

Herbert Clyde Lewis Theodore Strauss Delton Trumbo Isobel Lennart Bernard Schoenfald Paul Trivers Gordon Kahn Ring Lardner, Jr.

The Communist connections of these individuals are set out in Section I of this memorandum.

Exemplar of the influence had by these Communists within the organization was the October, 1946, issue of the "Screen Writer". In this publication, an editorial appears concerning the Communist-inspired American Authors Authority; an article concerning the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; a fourth article on a technical phase of writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers. The Communist affiliations of Howard Dimsdale, Guy Endore and Lester Cole are set out in Section I.

In the back of the publication, there is a section entitled "News Notes". An analysis of these notes also clearly shows how the Communist cause is disseminated by this publication. For example, "News Notes" in this issue carried an announcement by the California Labor School, a Communist inspired group, of a series of courses, a production by the Communist influenced Actors Laboratory, an announcement of the Communist influenced People's Educational Center carrying details of the curriculum of this school as well as a report concerning the Hollywood Writers Mobilization, a Communist influenced group. The Communist connections of the Actors Laboratory, the People's Educational Center, and the Hollywood Writers Mobilization are set out in Section III of this memorandum.

The American Authors Authority, previously referred to, was said to have been established and conceived by the Screen Writers Guild. The inception of this plan, according to the "Screen Writer", resulted from a meeting of the Screen Writers Guild Original Material Committee of which Communist Ring Lardner is the head. Confidential Informant advised on December 13, 1946, that the American Authors Authority is a proposed agency to be set up by the Authors League of America and its affiliated branches, the Authors Guild, the Dramatists Guild, the Radio Writers Guild and the Screen Writers Guild. The purpose of this agency is to protect the economic interests of all writers and authors of every kind who write for

the screen, for publishing houses, magazines, radio, etc., by making this agency in effect an over all "holding agency" of all the written material produced by the writers in the United States. The formation of this American Authors Authority is based on one central idea, that is, that no writer may sell outright to any film company or publisher of any kind his written material but that such written material shall be "leased" only and that the copyright of all such material is assigned by the writer to the American Authors Authority when it is offered for sale originally. Thus, while the writer is technically the owner of the story, article or screen play, the copyright on same would be held by the American Authors Authority under its control. The American Authors Authority maintains that there are only three issues involved in the plan and states them as follows:

- 1. Under the authority they (the film producer or publisher) will not through re-makes be able to make two or more profits out of one story purchased.
- 2. They will be restrained from accepting as a free gift from the writer his secondary rights in any piece of material such as television, radio, serial, etc.
- 3. They will be restrained from freezing a writer's material on their shelves for an indefinite period while he watches the chances for other sales pass by.

Confidential Informant related that the formation of the American Authors Authority within the Screen Triters Guild of Hollywood "has a relation to the general activities of the Communist Party as shown by the individuals of the over all committee of that guild and who are given the task of putting it across." The names appearing in this committee as reported by are as follows:

Emmet Lavery, Chairman
Robert Ardrey
Alvah Bessie
James M. Cain
Philip Dunne
Audrey Finn
Frances Goodrich
T. Hugh Herbert
Albert Maltz
Sam Koore
William Pomerance
Adele Hogers St. John
Arthur Schwartz

Ring Lardner, Jr., Vice President Arthur Edmund Beloin
True Boardman
Morris E. Cohn
Joseph Fields
Everett Freeman
Albert Hackett
Boris Ingster
Mary McCall, Jr.
Arch Oboler
Allen Rivkin
Louise Rousseau

Ring Lardner, Jr., Alvah Bessie and Albert Malts have been identified as Communists in Section 1 of this memorandum. In addition, through a highly confidential but very delicate source. Aubrey Finn was identified August 31, 1944, January 8 and 16, and February 26, 1945, as a member of the Communist Party on special leave since December, 1942, having entered that status in January, 1943, from Branch-D of the Northwest Section of the Los Angeles County Communist Party. In 1943 his Communist Party Book was \$215153.

Through this same source on January 16, 1945, Sam Moore was identified as a member of Branch D of the Northwest Section of the Los Angeles County Communist Political Association. He was educational director of that Branch and was assigned Book #44635.

Through this same source, William Pomerance on January 16, 1945, was identified as a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and was assigned Communist Book #46294.

In this connection it is of interest to point out that it was ascertained that

Lawson on May 23, 1946, stated in a conversation with Bert Bargeman that the best method to fight "Fascism" was to Communize the writers and producers in Hollywood and, eventually, control every picture and fiction story produced in Hollywood. He continued that perhaps one day it would be possible to control every news article in the United States that the people read. By way of identification concerning Bert Bargeman, it should be pointed out that at that time she was employed as a secretary at the Hollywood Writers Mobilization.

It is through the Communists in this group, the Screen Writers Guild, that Communist ideology is disseminated to the fellow traveler, Communist sympathizer, and unsuspecting writers who are affiliated with the Guild in the motion picture industry. The Communists and Communist pressure in the Guild thus caused the injection into motion picture scripts of Communist propaganda and the elimination of anti-Communist statements and scenes from original motion picture scripts.

# Screen Writers Guild Members Connected with the Office of War Information Overseas Film Program

In July of 1945 over fifty writers, all members of the Screen Writers Guild, were working on scripts for pictures to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were the following members of the Screen Writers Guild:

John Howard Lawson Marc Connelly Sidney Buchman Charles Brackett John Houseman Robert Rossen Howard Estabrook Howard Koch Harry Tugend Talbot Jennings

John Howard Lawson, Sidney Buchman and Robert Rossen have been identified as Communists, and their Communist Party affiliations are set out in Section I.

Marc Connelly has been reported by Informant in 1944 as having been a member of the Communist Party. That also stated that he was a member of the League of American Writers and the Hollywood Democratic Committee. The Communist connections of these two organizations are set out in Section III of this memorandum.

Charles Brackett has been identified by Informant as having been a member of the Screen Writers Guild. The League of American Writers and the Hollywood Democratic Committee.

John Houseman has been identified by Informant as having been a member of the League of American Writers. The People's World, a Communist publication for June 10, 1944, reflected that Houseman was a member of the Hollywood Writers Mobilization.

Howard Estabrook has been identified by Informant as having been a member of the League of American Writers, an instructor at the Peoples Educational Center in Hollywood and a member of the Executive Council of Hollywood Democratic Committee.

Informant the character that Howard Koch has been a member of the League of American Writers, The Screen Writers Guild, and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

Informant has related with regard to Harry Tagend that he was a member of the Screen Writers Guild and a member of the Hellywood Democratic Committee. The People's World for June 10, 1944, reflected that Tugend was a member of the Hellywood Writers Mobilisation.

According to Informant Talbot Jennings was a member of the League of American Writers and the Screen Writers Guild.

As has been previously indicated in this section the organizational affiliations of the above individuals have been set out to show that these individuals have been connected with organizations which have been infiltrated by Communists or are under the influence of Communists. The organizations with which these individuals are affiliated are discussed in Section III of this memorandum.

## Screen Actors Guild

On April 10, 1947, Special Agents of the Los Angeles Office interviewed Ronald Reagan and his wife, Jane Wyman, at their request in order that they might furnish information to this Bureau regarding the activities of some members of the Guild who they suspected were carrying on Communist Party work. Reagan advised that the Screen Actors Guild had 12 officers and that the work of the Guild was carried on principally through the Executive Board composed of 12 officers plus past presidents.

Reagan and his wife advised that for the past several months they had observed during the Guild meetings there were two "cliques" of members, one headed by Anne Revere and the other by Karen Morley which on all questions of policy confronting the Guild, followed the Communist Party Line. Reagan related that Revere and Morley do not appear to be particularly close, but whenever an occasion arises necessitating the appointment of some member to a committee or to an office, the two cliques invariably either nominate or support the same individual. Reagan and his wife listed the following actors and attresses as supporting Revere and Morley:

Alexander Thox Hume Cronyn Howland Chamberlain

Howard DeSilva Dorothy Tree Senela Royale

Reagan also mentioned Larry Parks has also supported this group on several occasions. Of the individuals mentioned by Reagan and his wife, those known to the Los Angeles Office as being or having been members of the Communist Political Association or the Communist Party are as follows:

Anne Revers
Howard DeSilva
Howland Chamberlain

Karen Morley Dorothy Tree Larry Parks Reagan advised that recently an actor by the name of Lloyd Gough appeared to be a particularly close friend of Karen Lorley and had very vociferously supported Revere and Worley. He stated that Gough had recently been named Chairman of the clique within the Guild which calls itself the "Combined Actors Committee". He related that this Committee includes in its membership the element which he and his wife consider the radical element. He also related that this group apparently meets separately prior to the Guild meetings and agrees on the policy it will follow at the meetings. Lloyd Gough was identified as a member of the Communist Party through a highly confidential but very delicate source in May of this year. Through another very reliable but extremely delicate source, it was ascertained that the records of the Communist Party have reflected that 71 members are listed as actors or actresses. Of this number, 54 have been verified through the Guild as Guild members, 42 of which are in a current status. This verification was made on July 31, 1947.

The following 42 persons currently in good standing with the Screen Actors Guild are known to be members of the Hollywood Section of the Los Angeles County Communist Party and/or former members of the Los Angeles County Communist Political Association. The Communist affiliations of these actors and actresses are set out in Section I of this memorandum.

Georgia Backus Roman Bohnen Joseph Bromberg Howland Chamberlain Howard DeSilva Virginia Farmer Julie Gibson Lloyd Gough Alvin Hammer Victoria Horne Mark Lawrence Norman Lloyd John (Skins) Miller Karen Morley Larry Parks Lucien Privel Amelia Romano Robin Short Gale Sondergaard Peter Virgo Lynn Whitney

Helon Beverly Lloyd Bridges Morris Carnovsky Lee Cobb Mary Jo Ellis June Foray Jody Gilbert Freddy Graff Tom Holland Victor Killian Canada Lee Ray Mayer Patricia Eiller Ruth Nelson Stanley Prager Anne Revere Shimen Ruskin Art Smlth Dorothy Tree Ernest Whitman Buddy Yarus

## Screen Cartoonists Guild

Confidential Informant of the Los Angeles
Office advised that the Screen Cartoonists Guild was organized and founded
in the motion picture industry in Hollywood, California, during the Fall of
1939 as an independent union having jurisdiction over cartoonists, sketch
artists and animators who were engaged in the motion picture industry.

He related that this union continued as an independent union until the Spring of 1941 at which time it secured a charter of affiliation with the AFL. Stated that after the charter was granted, a strike was called at the mart Disney Studios which lasted for about 40 days. This strike according to brought out conclusively that the Screen Cartoonists Guild was Communist infiltrated and was evidenced by the fact that the entire strength of the Communist machine in the Los Angeles and Hollywood areas was thrown into the strike, resulting in the anti-Communist unions in the studios entering the dispute to bring about a settlement. The strike was settled on July 9, 1941, with the Screen Cartoonists Guild gaining its objectives by being recognized as the sole bargaining agency for the cartoonists and the Communists in the Cartoonists Guild considered this a major victory.

related that the persons chiefly responsible for the organization and founding of this guild included the following individuals:

Herbert K. Sorrell Ed L. Gilbert Phyllis Lambertson William Littlejohn David Hilberman Arthur Babbitt George E. Bodle

It should be noted with regard to the above that Herbert K. Sorrell is a former Communist. His background is set out under the section devoted to the Conference of Studio Unions.

Concerning David Hilberman, whose Party name is said to be William Foldal, Confidential Informant related on May 2, 1943, that Hilberman was present at the Annual Communist Party May Day Festival held at the Los Angeles Breakfast Club and was responsible for the cartoon which was posted in that hall demanding a second front. Through a highly confidential and very delicate source, it was ascertained that Milberman, on October 5, 1943, purchased a \$25 War Bond through the Communist Party in Los Angeles. Former paid informant of the Los Angeles Office related in January, 1944, that Hilberman joined the Communist Party in 1935 under the name of William Foldal and that he held 1939 Communist Party Book #3171.

With regard to Ed M. Gilbert, a highly confidential and extremely delicate source in May, 1947, made available information indicating that Gilbert had been a member of the Communist Party for 12 years and was an active member of the Party at that time.

With regard to the policies propagated by this group, Confidential Informant has related that the Screen Cartoonists Guild, prior to the time Germany invaded Russia, came out strongly against United States aid to Britain and against the United States entry into the war. However, when Russia was invaded by the Germans, the Screen Cartoonists Guild called for the United States to enter the war and the establishment of a second front.

related that the leading functionary of the Screen Cartoonists Guild from 1943 to 1945 was Mortimer Milliam Pomerance, who, during that period, was the Business Representative of the union and used his influence to direct and control union activities which would bring the union into the Communist orbit. The Communist connections of Pomerance are set out in Section I of this memorandum.

related in February, 1944, that the Communist Party in Los Angeles was working through its members and fellow travelers in the Hollywood movie industry and had gained control or at least strong influence in 17 studio guild unions, one of which was the Screen Cartoonists Guild. This latter union was a member of the Conference of Studio Unions which was then under Communist influence. The related that the Screen Cartoonists Guild was one of the studio guilds which sponsored the Hollywood Writers Hobilization (a Communist front group discussed in Section III), which, from its inception, started clamoring for a second front and continued to follow the Communist Party line. From

Communist Party in Los Angeles, it was ascertained that on April 21, 1944, Kortimer William Pomerance, acting as the Business Representative of the Screen Cartoonists Guild, conferred with Elizabeth Glenn. On this occasion, Glenn was advised by Pomerance that the Guild had no objection to Communist Party meetings being held at the Screen Cartoonists Hall.

Through a highly confidential but delicate source it was ascertained on January 16, 1945, that Elizabeth Leach, Organizer of the Northwest Section of the Communist Political Association, Los Angeles County, had a report which dealt with the Ecreen Cartoonists Guild. This report stated:

"The Screen Cartoonists Guild has done a great deal toward developing understanding of the possibilities of the cartoon film as a propagandist educational medium. Through the educational activities

of the Union it has been possible to achieve more consistent democratic content in the regular governmental films themselves. In addition, members of the Guild have undertaken to make films for labor and police organizations. The first of these was the United Auto Workers cartoon 'Hell Bent for Election' which was conceived and produced by members of the Guild."

on June 16, 1947, that Mary Sherret, Cecil Beard and Morman McCabe, who are cartoonists and artists in the motion picture industry, were contacting numerous cartoonists who were then unemployed through the Screen Cartoonists Guild and were making plans to put out a series of cartoon books for children as well as adults in order to influence their thinking toward Communism. Mary Sherret told this informant, that if children will follow these cartoon booklets, it will result, when they become adult, in their being masters of the machine rather than the machine mastering them. It should be pointed out that there is no information available in Los Angeles reflecting that any of the above three individuals are members of the Communist Party.

Confidential Informant as well as informants and walt Disney Studies, advised that the Screen Carteonists Guild presently has its offices in Union Hall at 6272 Yucca Street, Hollywood, California. According to there are approximately 800 members of the Screen Carteonists Guild, 300 of whom are unemployed. According to all of the above mentioned informants, the Screen Carteonists Guild held an election of officers on June 24, 1947, at which time the following individuals were elected who are members of the Communist Party or who have indicated Communist sympathies:

#### Robert Carlson

Carlson, who was elected Treasurer of the Screen Cartoonists Guild, was reported by Mr.
Texas, in June, 1947, as having received Communist literature at the YLCA where he resided during his visit to El Paso, Texas, in the latter part of 1946.

also stated that Carlson talked openly in favor of Communism.

#### Maurice Howard

Maurice Howard was elected the Business Agent of the Screen Cartoonists Guild. He was identified as a Communist in Hollywood on 2/26/45 through a most reliable and very delicate source. It is also known through an extremely reliable but very delicate source that his wife, Evelyn, was also a member of the Communist

Party. Through

it was ascertained that Howard was in frequent contact with Glenn during July, 1945, Glenn at that time being the organizer for the Communist Political Association in the Hollywood area.

### lilton S. Tyre

Tyre is the legal Advisor for the Screen Cartoonists Cuild. Through paid informant of the Los Angeles Office who furnishes information concerning the activities at the Los Angeles County Communist Party headquarters, supplied data during July, 1945, indicating that Tyre was a member of the Communist Political Association, having transferred from the 59th A.D. Branch to the Wilshire-Pairfax Branch. This report from this source was also verified on June 15, 1947, through a very reliable but highly delicate source which reflected that Tyre was still a member of the Communist Party and that he hid held membership in the Party for a period of two years.

# William "Eill" Higgins

Higgins, who was a member of the Board of Trustees of this Guild, was reported by an informant of the Los Angeles Office, to have been very pro-Communist and pro-Russian in his speech while he was in the United States Army at Camp Roach. Talso reported that Miggins had Communist Farty literature in his possession.

### Cecil Eeard

Beard is also a member of the Board of Trustees and has the position of delegate in the Conference of Studio Unions. The Communist connections of Beard are set out in Section I of this memorandum which will reflect that Beard is a member of the Communist Party and a former member of the Communist Political Association.

### Thomas Byrnes

Byrnes is a member of the Board of Trustees of the Guild. Confidential Informant of the Los Angeles Office stated on July 30, 1947, that he was well acquainted with Byrnes who to his knowledge married a moman who is a member of the Communist Party. However, the informant was unable to furnish the name of Byrnes wife. He stated that Byrnes aggees with and is under the influence of Kaurice Howard and Cecil Beard, identified above.

It is also of interest to note that reported that Arthur Babbitt, the former President of this organization and one who has exercised a great deal of influence in the Guild, has now gone to France on a temporary mission to assist in the making of motion pictures.

reported with regard to Babbitt that on June 20, 1940,
Babbitt was one of a number of cartoonists who spent several evenings each
week making drawings and cartoons to be sent to Communist Party headquarters
in New York and in turn cublished in Communist Party publications. According
to Informant

Babbitt was discharged by the walt Disney Studios on June 6, 1941, for
endeavoring to influence other employees to become interested in Communist
matters and also for the distribution of Communist literature.

Through a highly confidential but very delicate source, it was ascertained that the following individuals who are screen cartoonists, are members of the Communist Party. Their Communist Party affiliations are set out in Section I of this memorandum:

Cecil Beard
Mary Lou Eastman
William Gray
Gordon Stewart

Morton Diamondstein Burton Freund Spencer Peel George Stone

# Screen Office Employees Guild, AFL Local 1391

of the Studio Drivers Transportation Union, AFL Local 379, and Chairman of the Lotion Ficture Alliance, reported that the Screen Office Employees Guild was originally affiliated with the Brotherhood of Painters, Decorators and Paperhangers of America, AFL Local 1391.

He related that in 1945 when the Conference of Studio Unions called a strike in the film industry, all of the members of the Screen Office Employees Guild were not in full accord with the provisions of the strike. Consequently, about half of the members in the union went back to work. He also related that in the interim between the 1945 strike and the current film strike, the National Labor Relations Board held an election within the Screen Office Employees Guild at which time the Screen Office Employees Guild voted to affiliate with the AFL "Office Employees Industrial Union". Accordingly, the Screen Office Employees Guild no longer exists.

On July 24, 1947, this same source related that at one time the Screen Office Employees Guild was strongly dominated by the Communist Party and contained many members within its organization who were members of the Communist Party. This source based his statement on the long experience and his observations of the tactics and policies followed by various individuals listed hereinafter who were members of the Screen Office Employees Guild as of July 30, 1944.

President:
Recording Secretary:
Financial Secretary:
Treasurer:
Warden:
Conductor:
Organizer:
Special Organizer:
Business Representative:

Margaret Bennett (Wills)
Blanche Colc
Bernard Lusher (Luscher)
Claire Horgan
Jack Reed
Barbara Alexander (Barbara yers)
Florence Contini
Min Selvin
Glenn Pratt

This same source related that in addition to the above, Merta Verkvitz who was a member of the Board of Directors of the Screen Office Employees Guild and a delegate to the Central Labour Council, was a Communist.

# Margaret Bennett (Margaret Bennett Wills)

The Communist connections of this individual are set out in Section I of this memorandum. It should be pointed out that she is at the present time connected with the Council of Hollywood Guilds and Unions. She is not at the present time connected with the Office Employees Industrial Union which succeeded the Screen Office Employees Guild.

#### Blanche Cole

Blanche Cole on July 26, 1943, was Educational Director of Branch N of the Forthwest Section of the Los Angeles County Communist Party, according to information received from a very reliable but extremely delicate source. According to informant she is not associated with the Office Employees Industrial Union at the present time.

# Bernard Lusher (Luscher)

He is identified in Section I of this memorandum as a Communist.

# Barbara Alexander (Barbara Lyers)

Earbara Alexander has also been identified in Jection I as a Communist.

### kin Selvin

According to a very reliable but extremely delicate source, in 1943 Selvin was a member of the Northwest Section of the Los Angeles County Communist Party. In addition, informant has related that Selvin recently married Norval D. Crutcher, who has been identified in Section I as a former member of the Communist Party.

### Herta Uerkvitz

She has also been identified as a member of the Communist Party through former paid Confidential Informant who was a former member of the Communist Party.

Informant related he believed that those individuals who had Communist connections and who were affiliated with the Screen Office Employees Guild had for the most part dropped out of the Office Employees Industrial Union and that there was no indication at the present time that this latter union, the Office Employees Industrial Union, was under the control of the Communist elements.

# Screen Directors Guild, Inc.

The Hollywood Studio Plu-Book Director, spring edition, 1947, lists 18 officers of the Screen Directors Guild, none of whom have been identified as Communists and therefore the names of the officers and directors are not being set out. Through a very highly confidential and most delicate source, it was ascertained that 9 directors presently connected with the motion picture industry are or have been members of the Communist Party. They are set forth as follows:

Jack Berry, Universal Studios
Louis Brandt, Assistant Director in charge of production at
Audio Pictures, Inc.
Herbert Biberman, Freelance, unemployed at present
Jules Dassin, Offices of Mark Hellinger
Edward Dmytryk, RNO Studios
Cyril Enfield, Comet Pictures
Lester Fuller, Paramount Studios in 1945 (unemployed at present)
Benjamin Kadish, Early in 1947 Director for Massour Studios, at
present making independent picture
Frank Wright Tuttle, at present unemployed.

In addition to the above, Confidential Informant who is a member of the Eoard of Directors of the Screen Writers Guild, advised that the following directors are not members of the Screen Directors Guild. However, they have been identified through highly confidential but most delicate sources as members of the Communist Party or the Communist Political Association.

Herman Rotstein, In 1945 employed by Columbia Studios Ben Shaw, an Assistant Director William Edward Watts, Freelance Assistant Director Musicians Mutual Protective Association (Local 47, American Federation of Musicians, Affiliated with the American Federation of Labor)

In angeles, American rederation of Musicians, stated on July 23, 1947, that this union, Musicians Mutual Protective Association, included all professional white musicians in the Los Angeles area.

The April, 1947, edition of the Misicians Directory, an official publication of this union, listed approximately 13,000 members in good standing. The July, 1947, "Overture" which is the official journal of this union, listed the 47 officers. The only individual listed among the current officers who has been identified as a Communist is Don E. Wight, a member of the Trial Board and Delegate to the Pasadena Central Labor Council. Wight was identified as a member of the Communist Party in April, 1943, possessing Communist Party Book #36200 by a highly confidential and most delicate source.

Information concerning this group is set out in the report of the Joint Fact-Finding Committee of the California Legislature on Un-American Activities for 1947, which reflects that from 1937 to 1939, the President of this group was California State Senator, Jack 3. Tenney, whose candidacy had originally been supported by a group of approximately 65 Communist Party members. According to the report, during Tenney's term of office, he conducted an investigation of Communism within the local which resulted in a number of expulsions. In 1939, Tenney was defeated for reelection and according to the report, since that time the activities of the Communists within the union have resulted in its withdrawal from affiliation with the Los Angeles Central Labor Council and from the State Federation of Labor. According to Informant ( the President of the Local, J. K. (Spike) Wallace, succeeded lenney as President due to the fact that he had received the Communist support in the union. He related that during the period from 1939 until 1947, Wallace cooperated with the Communist members of the union to such an extent that the Communists actually exercised control over the policies of the local. He related that the local's constitution provides that 150 members constitutes a quorum and that it was extremely difficult to secure an attendance as large as this at a union meeting. Consequently, there have only been four quorum meetings of the union durin, the past five years with the result that the general membership estimated at nearly 15,000 had no voice in the affairs of the local. According to this source, the Communists made numerous demands upon Wallace during the last National Convention of the group with which Hallace found it impossible to comply. As a result, Wallace was severely criticized by this faction but indicated to this source that from now on he was through with the Communists. Beh of the following individuals are members in good standing of Local 47 of the American

Federation of Musicians. They have been identified through a highly confidential but very delicate source as members of the Communist Political Association as of January 16, 1945, or Communist Party as of May 17, 1947:

Doris Albert Mischa Altman Kalman Bloch Morris Browda Don Christlieb Paul Dessau Joe Eger Roy Frankson Chas. Gould Sidney Greene Tamara Hovey `George Kast Herbert Lessner Lily Lahler Joseph Pass Paul Powell Henry Roth Leonard Selic Alexander Walden Rose atlins Gilbert Grau

Samuel Albert Philip Bass Russell Brodine Miriam G. Chassan Beatrice Dassin Lina Di Fiore Milton Feher Entice Shapiro Gottlieb Max Gralnick Serge Hovey Ramez Idriss Eugene B. Lehrman Edgar Lustgarten Herbert Offner George Pepper Esther Roth George Sandell Cyril Tombin Fred Warren . Norman Granz

# Council of Hollywood Quilds and Unions

This organization was formed originally as the "Emergency Committee of the Hollywood Guilds and Unions" to combat the so-called "Fascist Motion Picture Alliance for the Preservation of American Ideals" and held its first meeting on Wednesday, June 28, 1944, in Hollywood, California. The purpose of this original meeting was, according to an official announcement which appeared in the Hollywood Reporter, to get together representatives of 17 guilds and unions in the Lotion Picture Industry to set up a constructive program during the war and after which would protect the industry and its workers from anti-labor and semi-Fascist attacks.

By way of identification, it should be pointed out that the Motion Picture alliance for the Preservation of American Ideals, according to its statement of principles has been set up believing in the American way of life in an effort to combat Communism, Fascism and kindred beliefs that sought by subversive means to undermine our American Government. Confidential Informant previously identified, has related that several meetings took

place in order to formulate plans for an organization set up to combat the Motion Picture Alliance. One of these meetings took place on February 7, 1944, two days after the publicity announcing the formation of the Motion Picture Alliance.

it was ascertained that Faul Cline, a Communist functionary in Los Angeles and publicly identified, according to the Voters' Registration in Los Tangeles, as a member of the Communist Party, met with Carl Winter, the Executive Secretary of the Los Angeles County Communist Party, to consider ways and means to attack the Motion Picture Alliance.

A surveillance on March 2, 1944, by Agents of the Los Angeles Office reflected that the following Communists gathered at Sardi's Restaurant to formulate a program directed against the Motion Picture Alliance: Elizabeth Leach, William Pomerance and George Pepper. Likewise a conference was had between John Howard Lawson, leading Communist functionary in the Motion Picture Industry, and Robert Rossen, former President of the Screen Writers Guild, and Hollywood Writers Mobilization, identified in Section I of this memorandum as a Communist, with a similar purpose.

that Lawson told William Pomerance that the Screen Writers Guild should start the ball rolling in forming an attack on the Motion Picture Alliance. Lawson suggested that the attack be made against persons who were leading the Motion Picture Alliance and that the attack be worded in such a way to indicate that the persons responsible for the Motion Picture Alliance were against the war effort. Through this source, it was also ascertained that a meeting was held during March, 1944, at the home of Albert Maltz, screen writer whose Communist affiliations are set out in Section I, to further formulate plans to fight the Hotion Picture Alliance. At this meeting, Agents surveilling the residence of Maltz identified such active Communist functionaries as Lester Cole and Elizabeth Leach.

Through

it was ascertained that a conference was had bet ween Lawson and Katz

on May 2, 1944, relative to the "dirt the Communist Party was then attempting
to uncover concerning the Motion Picture Alliance leaders". By way of identification concerning the Katz with whom Lawson held this conference, it should be
pointed out that this individual is Charles Katz, a Los Angeles attorney whom
John Leech, when testifying before a Los Angeles County Grand Jury, identified
as a Communist Party member. John Leech himself is a former Communist Party
Organizer in Los Angeles.

On May 9, 1964, an article appeared in the West Coast Communist newspaper, the People's World, listing 38 film unions and guilds which sent delegates to a meeting on May 2, 1964. This meeting was called according to former Confidential Informant, of the Los Angeles Office, to formulate plans for the organization to be set up which would fight the Motion Picture Alliance.

On May 16, 1944, through it was ascertained that Dalton Trumbo, Communist screen writer, conferred with Lawson concerning the Motion Picture Alliance. On this occasion, Trumbo indicated he had prepared a report which set out the long-range program being planned by the Communist Party in its attack against the Motion Picture Alliance. Trumbo stated that the opponents of the Motion Picture Alliance should be prepared to offer a constructive program in contrast to the Motion Picture Alliance's destructive one. Trumbo stated that it was necessary to hold a mass meeting and suggested the use of the Publicists Guild in obtaining the widest possible press space concerning the meeting. It was Trumbo's opinion that the primary aim of this meeting should be a complete exposure of the Motion Picture Alliance. Trumbo believed that it should be brought out at this meeting the inability of the Motion Picture Alliance to name one single picture containing their objective (Communist propaganda). Trumbo believed that this was a very vital point inasmuch as he did not feel that this organization could attack a specific motion picture without attacking specific picture producing organizations and at that moment the Motion Picture Alliance would be giving the opposition new allies. Trumbo indicated the guilds and unions should consider their economic interests in the postwar world as being one that directly coincides with the economic interests of the producers and of the industry as a whole. Trumbo also indicated that the economic interest of all was directly dependent upon the kind of pictures made.

He mentioned that the Motion Picture Alliance was against shaping the contents of a movie for any other purpose than that of making money. He also felt that they proposed to change the world of motion pictures, thereby doing exactly what the Motion Picture Alliance was fighting. Concerning Trumbo, it should be pointed out that he is a Communist screen writer and that his Communist connections are set out in Section I of this memorandum. In reporting on this meeting held on May 16, 1944, Confidential Informant of the Los Angeles Office who was a former Communist Party member, stated that the idea was stressed to emphasize to the public the role the motion pictures played against Fascism as well as the role pictures will play in the postwar world. He stated that this proposed organization was Communist inspired and was created to fight "red baiting". He stated that if this proposed organization was successful it would help further Communist Propaganda in the motion picture industry.

He related that most of the individuals attending this meeting were either Communist Party members or active Communist Party supporters. Telated that on June 6, 1944, at the Screen Cartoonists Hall, ne attended a meeting which was called "an emergency meeting of the Hollywood Guilds and Unions". According to approximately 18 persons were present, including Nobert Rossen, who acted as Chairman; william Pomerance; Herbert K. Sorrell and Lester Cole, all of whom have been identified in Section I of this memorandum as being or having been members of the Communist Party or Communist Political Association.

The Council of Hollywood Guilds and Unions as previously pointed out, was actually formed on June 28, 1944. According to Informant one of the purposes for which the Council was built was to "smack down any individual group who attempts to attack the Communist front organizations in motion pictures". According to the Motion Picture Afliance was to be attacked from all angles and connected with everything subversive. It was to be accused of Fascism, anti-Democracy, anti-Semitism, anti-Catholicism, anti-Negro, anti-labor, anti-Eritish, anti-Soviet, etc., so that the Motion Picture Alliance would have nothing left to throw back at the Communists without being a "copy cat".

Informant related that 17 guilds and unions signed the announcement of the for a const the Emergency Committee of Hollywood Guilds and Unions.

On January 20, 1947, through a highly confidential but very delicate source, it was ascertained that there were 7 unions affiliated with the Conference of Studio Unions which belonged to the Council and that there were 2 International Alliance of Theatrical Stage Employees locals, 2 independent unions and one AFL union which comprised the membership of the Council at that time. These were as follows:

Screen Story Analyst Guild
Screen Cartoonist Guild
Screen Costumers Guild
Film Technicians
Film Electricians, Local 40
Mac'd nists Guild
Insicians Local 767 (This is not the municians union to which musicians in the studios belong.)

Painters Union
Screen Publicists Union
Screen Supervisors Union
Screen Set Decorators
Screen Writers Guild

This source related that the Council had lost, mainly because of the difficulties over the current film strike, the Screen Actors Guild, the Screen Office Employees Guild and Musicians Local #47. Informant related the council had supported all "left-wing, radical elements within the labor movement". This source, who is an official in the labor movement, stated on July 24, 1947, that a radical element packed the first meeting of the Council and took it over. He expressed the opinion the Council was strictly Communist dominated, and, although the Council was relatively dormant at the present time, it must still be regarded as a force in the radical labor wing and will probably spring out soon in support of the third party movement. With regard to the present officers, the latest report available concerning the officers of the Hollywood Guilds and Unions was found in the Hollywood Reporter for March 2, 1945. This publication reflected the following officers of the Council were elected:

> · Chairman: Vice Chairman: Secretary-Treasurer: Board of Directors:

Paul Harvey Ted Ellsworth John R. Martin Bill Blowitz Min Selvin

Mary C. McCall, Jr. (Screen Writers Guild) (Screen Actors Guild) (Lotion Picture Costumers) (Film Technicians) (Screen Publicists Guild) (Screen Office Employees Guild)

Howard Estabrook Sig Nesselroth

(Screen Ariters Guild) (Loving Picture Painters, AFL, Local 644)

Of the above listed individuals, Min Selvin and Bill Blowitz are known Communists and their communistic connections are set out in Section I of this memorandum.

It should also be pointed out that wargaret Bennett Wills accepted the position of Executive Secretary of the Council according to Informant in February, 1946. ( related that she indicated she was formerly President of the Screen Office imployees Guild and a delegate to the Central Labor Council. Wills Communist connections are set out under Section I of this memorandum.



### III. COMMUNIST INFILTRATION OF INTELLECTUAL CROUPS

The Communist Party Directive of 1935, as reported by Confidential Informant previously referred to herein which directed the Communists to penetrate the motion picture industry, included a specific call to the Communists requesting that they concentrate on the so-called intellectual groups composed of directors, writers, artists, actors, actresses, and highly paid technicians. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far reaching. According to the Communist activity in this field has been to work through front organizations which were not openly identified as Communist Party groups but, nevertheless, were controlled or under the influence of the Party through its official membership.

To further substantiate the report of Informant Confidential Informant of the New York Office has related that a part of the Communist Party's general program to infiltrate the motion picture industry was to penetrate the so-called intellectual groups in Hollywood. According to one of the key figures of the Communist Party in propagating this plan of infiltrating the intellectual groups is John Howard Lawson. Lawson has been identified as a Communist screen writer in Section I of this memorandum.

Informant reported that in 1930, in the Soviet Union there was set up an organization known as the International Union of Revolutionary Theatre. This group was the parent of a multitude of sub-organizations which, in the United States, were known as Workers' Theatres, Theatre Groups, et cetera. The first group formed as an outgrowth of the International Union of Revolutionary Theatres was the League of Workers' Theatres, created in New York in approximately 1932. During 1934, its name was changed to the New Theatre League.

#### New Theatre League

Informant has reported that this organization set up a National Executive Board in 1935, composed of representatives in the writing and directing field throughout the United States. Among the individuals who were associated with this group in an executive capacity and who have been active in Hollywood are John Howard Lawson, writer; Albert Maltz, writer; Clifford Odets, writer; Jay Leyda, director; Lester Cole, writer; Herbert Biberman, director; Frank Tuttle, director; J. Edgar Bromberg, actor; Lionel Stander, actor; and Donald Ogden Stewart, writer. Of the above mentioned individuals Lawson, Maltz, Leyda, Cole, Biberman, Tuttle, and Bromberg all have been identified as Communists and their Communist Party affiliations are set out in Section I. Clifford Odets, according to Informant was one of the original organizers of the League of American Writers

Lionel Stander has been reported by Informant having been a member of the American League for Peace and Democracy, as well as having been active

in the American League Against War and Fascism and the North American Committee
To Aid Spanish Democracy. Informant has advised that Stander was at one
time one of the most active Communists of the Hollywood professional set. Donald
Ogden Stewart, according to Informant was a member of the League of American
Writers, the American Peace Mobilization, International Workers Order, Screen Writers
Guild, Hollywood Writers Mobilization and the American League for Peace and Democracy. Stewart has been identified by Informant as a Communist.

The American League Against War and Fascism and the American League for Peace and Democracy both are subversive organizations and have been declared subversive within the purview of the Hatch Act. The North American Committee To Aid Spanish Democracy is a Communist influenced organization as is the International Workers Order, both of which have been referred to the Department for its consideration under Executive Order Number 9835, dated March 21, 1947. The Hollywood organizations with which these individuals are affiliated are discussed in this Section of the memorandum.

## League of American Writers

According to another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an international organization of writers and intellectuals which had its origin at a World Congress of Writers held in Kharkov, Russia, during November of 1930.

Soon after this Congress, there appeared in the United States groups of writers in the larger cities who organized themselves under the direction of the Communist Party into what were called John Reed Clubs. According to Informant , a convention, in January 1935, was held in New York City of the John Reed Clubs. According to this source, the principal business transacted by this session was to call another Congress of writers which was to be held in New York City, April 1935. When this Congress convened, all John Reed Clubs were dissolved and in their place a much broader organization was formed known as the League of American Writers. Confidential Informant related that at this first writers Congress, the Communist Party was openly represented and the Congress was under the direction of Earl Browder, at that time secretary of the Communist Party, USA. Soon after this meeting, the Hollywood motion pictures began to attract writer from all parts of the United States and in fact from all parts of the world. This resulted in the establishment of the Hollywood Chapter of the League of American Writers in the Fall of 1935. According to Informant the purpose of this group was to bring the writers employed in the motion picture industry under the influence of the League of American Writers which at that time was the foremost Communist front organization operating in the so-called intellectual fields for the Communist Party in the United States. He related that the efforts of this group were extremely successful which resulted in this branch becoming, in a short time, the dominant unit of the League and one of its strongest propaganda instruments.

Pact on August 23, 1939, the League of American Writers, including the Hollywood Chapter, worked out in the open and was most successful in its Communist activities. However, following the signing of this Pact the League being completely under the control of the Communist Party changed its position from one of collective security to isolation which resulted in the League becoming very cautious and working practically in secret. This change in policy exposed the League to the public as a Communist front organization. On July 17, 1947, Informant furnished a list of the last set of officers and executive board members of the League of American Writers, which was taken from the stationery of the organization. According to these officers were elected at the Fourth Writers' Congress held in New York City, June 6-8, 1941, for a term of two years. According to these officers remained in office until the organization went out of existance in 1943. The officers elected in June of 1941, were the following:

Theodore Dreiser	Honorary President	Novelist
Daschiell Hammett	President	Screen Writer
Donald Ogden Stewart	Vice President	Screen Writer
John Howard Lawson	Vice President	Screen Writer
Albert Maltz	Vice President	Screen Writer
Meridel Leseuer	Vice President	Writer for
		"New Masses"
George Seldes	Vice President	Editor of
		"In Fact"
Richard Wright	Vice President - Negro	- Writer
Franklin Folsom	Executive Secretary	

The executive board consisted of 36 members of which 9 have Communist Party records. In addition to these 9, the Honorary President Dreiser and the Vice President Ealtz also have Communist records. These Communist records are as follows:

#### Theodore Dreiser

The "Daily Worker", Communist newspaper, on July 30, 1945, carried the following headlines: "Theodore Joins The Communist Party." It stated "Dreiser, an outstanding novelist of the world, applied for membership in the newly reconstituted Communist Party and was admitted by a unanimous vote of the delegates at the convention in New York City." Dreiser died on December 29, 1945.

### John Howard Lawson

The Communist Party affiliations of John Howard Lawson are set out in Section I of this memorandum.

### Albert Maltz

The Communist Party affiliations of Maltz are also set out in Section I of this memorandum.

108



### Georgia Backus also known as Mrs. Herman J. Alexander

The Communist Party affiliations of this individual will also be found set out in Section I of this memorandum. With regard to Backus, it should be pointed out that the section I of this memorandum. With regard to Backus, it should be pointed out that the section I of the Los Angeles Office, advised that in May of 1943, Backus was in the cast of the new radio play "The Life of Riley" at the National Broadcasting Company.

### Alvah Cecil Bessie

The Communist affiliations of this individual are also set out in Section I of this memorandum. From it was ascertained in March of 1940, that Bessle was dismissed from warner Brothers because of his activities in the studio strike and due to the fact that following the strike, it became apparent that he was sympathetic with the Communist element. In 1938 Bessie fought in the ranks of the Abraham Lincoln Brigade and following the conflict, he wrote, "Men in Battle."

# John Milton Bright

John Milton Bright, a screen writer, has been identified through a highly confidential but most delicate source on November 4, 1943, as a member of the Northwest Section of the Los Angeles County Communist Party. At this time through this source, it was ascertained that he held the position of educational director of Branch G. in the Party.

### Lester Cole

Lester Cole, who is a screen writer by profession, has been identified as a member of the Communist Political Association and the Communist Party. his Communist connections are set out in Section I of this memorandum.

### Ruth Eckenney Richard Branston also known as Bruce Einton

Ruth McKenney, writer and the wife of Richard Brunston, admitted membership in the Communist Party before a victory rally held in Mashington, D. C. on January 16, 1942, according to Sally Muchaore of the Mashington, D.C. Press cureau. Through a highly confidential but most delicate source, it was ascertained on May 6, 1944, that on March 1, 1944 Bruce Minton transferred from the Washington, D.C. Branch of the Communist Party to the Hollywood, California Branch and that his wife, Ruth McKenney likewise transferred from the White Collar Branch of the Communist Party in Washington, D. C., to the Communist Party in Hollywood, California.

The Los Angeles "Daily News" in the September 19, 1946, issue carried an article reflecting that Bruce Minton and his wife Ruth McKenney were ousted from the Communist Party.

### W. L. River

River, who is employed as a screen writer, has been identified as a member of the Communist Political Association and the Communist Party. His Communist Party affiliations are set out in Section I of this memorandum.

### Philip Edward Stevenson

Stevenson, a novelist, playwright and short story writer, has been identified as a member of the Communist Party and Communist Political Association. His Communist affiliations are set out in Section I of this memorandum.

Tess Slessinger, with alias Tess Shlesinger, also known as Mrs. Frank Davis

Tess Slessinger collaborated with Frank Davis on the screen play, "Claudia and David," for Twentieth Century Fox. She has been identified through a very reliable but extremely delicate source on August 31, 1944, as a member of the North-west Section of the Los Angeles County Communist Political Association. The "Los Angeles Times", on February 23, 1945, reflected that Tess Slessinger died in Upland, California on February 22, 1945.

#### Hollywood School for Eriters

The League of American Writers established in Hollywood, according to Informant the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines followed by the League of American Writers and conditioned for eventual membership in the League as well as the Communist Party. This School was established in October of 1939. An examination of its listed instructors and lecturers for 1942-1943 reflects that the majority of them have been identified with various Communist Front movements. Many of them actually were members of the Communist Party, such as John Howard Lawson, Guy Endore and Dalton Trumbo. The Communist Party affiliations of these individuals are set out in Section I of this memorandum.

### Hollywood Writers Mobilization

According to Informant of the Los Angeles Office, the Hollywood Writers Mobilization is another offshoot of the League of American Writers. Stated that when the Communist Party line changed with the invasion of Russia by Adolf Hitler on June 22, 1941, it became necessary to dissolve such organizations as the Hollywood Peace Forum, the Hollywood League for Democratic Action, the American Peace Mobilization and the Motion Picture Democratic Committee which had been opposing the entrance of the United States into war. By February of 1942, the stated these organizations had been "liquidated" and the Communist Party had declared itself for full participation in the war.

The first of these to emerge, according to was the Hollywood Writers Mobilization. The related that this organization actually came into existence early in 1942. He stated that the personnel of the new organization included writers in the motion picture industry who had heretofore been affiliated with the League of American Writers. The Chairman of this new organization was Robert Rossen whose Communist Party affiliations are set out in Section I. Rossen has also been active in the Screen Writers Guild, a Communist influenced group.

Confidential Informant of the Los Angeles Office related that the following eight guilds sponsored the Hollywood Writers Mobilization at the time it was set up, and that each of these guilds was under Communist influence:

- 1. Screen Writers' Guild
- 2. Radio Writers' Guild
- 3. Screen Publiciets! Guild
- 4. Screen Readers! Guild
- 5. Screen Cartoonists Guild
- 6. American Newspaper Guild
- 7. Independent Publicists Guild
- 8. Song Writers' Protective Association

He related that while the total membership of these Guilds was approximately 7,500, the Hollywood Writers Mobilization was operated by representatives or delegates from these Guilds which number not more than twenty-five individuals as John Howard Lawson, Robert Rossen, Francis Faragoh and Herbert Biberman, all of whom he described as Communists. The Communist affiliations of all of these individuals with the exception of Francis Faragoh, are set out in Section I of this memorandum. He related that the organization was a paper-type group which "stooged" for the League of American Writers, through which the latter continued to operate as a propaganda agency for the Communist Party.

The announced purpose of the Hollywood Writers Mobilization was to mobilize the writers in the screen industry to assist in the war effort and particularly to assist the various Government and military agencies in the preparation of propaganda material for use either against the enemy or for general morale purposes at home. The described the organization's primary purpose as being the providing of material for military camp shows slanted to project the Communist line. He further described it as a clearing house for Communist propaganda in Hollywood.

Marc Connelly, one of the dominant figures in the creation of this organization, in testifying before the Joint Fact Finding Committee on Un-American Activities in California on July 13, 1944, stated that the Hellywood Writers Mobilization "has been supplying the Office of War Information, the Army, the Mavy, the USO and the Red Cross" with publicity material.

According to Informant this organisation injected such phases of

Communist propaganda into its work as the demand for a second front, freedom for India, independence for Puerto Rico, racial equality and similar material which fostered the Communist Party program.

In May of 1942, the Los Angeles Office learned that the publication of the Hollywood Writers Mobilization known as the "Communique" was now captioned "Communique, Hollywood Writers Mobilization for Defense in Cooperation with -- OFM". The publication was being mailed under the official Government frank which read "Executive Office of the President, Office of Emergency Management, Washington, D.C., Official Business. Penalty for Private Use to Avoid Payment of Postage, \$300 GPO. The Los Angeles Office obtained two copies of this publication, one dated April 10 1942, and the other dated April 17, 1942. The April 17, 1942 issue is maintained in the files of the Bureau.

Confidential Informant of the Los Angeles Office reported the following information concerning the Lordground of this set up. He related that the head of the radio section of OEM at Washington was Bernard Schoenfeld, who was a close friend of Garson Kanin, the individual in charge of the film section of OEM. Michael Kanin, a brother of Garson and Fay Kanin, the wife of Michael are writers who were connected with the League of American Writers. Garson Kanin, according to this source, went to Schoenfeld in Washington and told him that he, Kanin, had a brother and sister-in-law who were in Hollywood. He stated that they were talented in writing and that they were very anxious and willing to be of assitance in the OEM. As a result of these contacts, Fay Kanin was put to work on a radio project preparing information being put out by the OEM. After which, Michae Kanin appeared and suggested that they should get busy and contact the Hollywood League of American Writers and endeavor to have them prepare the information which was to be put out in the "Communique."

Mr. R. H. Washburne was contacted on October 13, 1942, at which time he advised that he was appointed by Bernard Schoenfeld of the Office of Emergency Management to be in charge of the Los Angeles Branch of the OEM, Information Division. He related that shortly thereafter he was contacted by Mrs. Fay Kanin, Michael Kanin, Ring Lardner, Jr. and others to discuss the means of obtaining the aid of certain film writers to publicize those things which the Office of Emergency Management, Information Division, wished to give publicity in order that correct information could be made known to the public by the best possible means. He stated that on this occasion the "Communique", an information letter, was decided upon as being the best method for this publicity.

Mr. Washburne related that he wrote a Mr. Robert Horton of the Office of Emergency Management, Washington, D.C., and obtained authority to publish the "Communique". The articles for the "Communique" were written by the committee which was composed of the aforementioned writers and others and were submitted to Mr. Washburne. Washburne related that he edited these articles which were then mimeographed, assembled and distributed by his staff to members of the Film Writer Guild. According to Washburne, the specific purpose of this information letter was to put information into the hands of the members of the Film Writers' Guild, with the idea that these persons would "spot it" in the production upon which they

were working so that this information would be made available to the public and would give proper publicity to those things which the Office of Emergency Kanagement felt should be publicized. Shortly after this committee was formed, Washburne stated that he was contacted by the Hollywood Writers Mobilization who informed him that their organization had been set up for just such a purpose and that therefore there was a duplication by the organization and the committee. Consequently he related, that the committee became a part of the Hollywood Writers Mobilization. He stated that the first eight editions of the "Communique" were prepared on paper furnished by the Office of Emergency Management and were mimeographed by the Office of Emergency Management Staff. He also related that the first three editions of the "Communique" were mailed under the franking privilege.

In March of 1943 the publication "Variety" reported that the Coordinator of Inter-American Affairs would make transcripts of Office of War Information - Hollywood Writers Mobilization radio programs for broadcast in foreign languages. The air show referred to was a radio program entitled "Free World Theatre Air Show", which was instituted and produced jointly by the Office of War Information and the Hollywood Writers Mobilization. "Variety" also reflected that the Hollywood Writers Mobilization held a meeting of forty writers to supply ideas for this program under the Chairmanship of John Wexley, who has been identified as a Communist and whose Communist Party affiliations are set out in Section I of this memorandum. The Free World Theatre Program had such individuals connected with it as Jay Gorney, Edward Eliscu and Henry Myers, writers of the propaganda musical comedy "Meet the People." These individuals likewise have been identified as Communists and their Communist connections are set out in Section I of this memorandum.

that the Hollywood Writers Mobilization also wrote and produced a series of short propaganda plays for the CMI for use in industrial plants and Army camps. Those assisting in this phase of activity included well-known members of the League of American Writers, a Communist front group. In addition, the Hollywood Writers Mobilization worked closely with Nelson Poynter who, until July of 1943, was coordinator for Government films for CMI. Prelated that the production of these films was under the direct control and supervision of Foynter and that Poynter before accepting these films demanded a pro-Russian slant as a prerequisite to acceptance. He reported that Poynter associated himself with the Hollywood Writers Mobilization and worked closely with Communists Robert Rossen, Waldo Salt and Frank Tuttle, all of whom have been identified as Communists in Section I of this memorandum. Poynter's office was discontinued in July of 1943.

In conjunction with the University of California at Los Angeles the Hollywood Writers Mobilization jointly sponsored the Writers' Congress.

Actually, according to this Writers' Congress was the Fifth Congress of the League of American Writers but was not termed as such due to the fact that the League of American Writers had become publicly branded as a Communist dominated group. This Congress was held as scheduled and attended by some fifteen hundred writers from all over the United States. Informant related that the Holly-

wood Writers Mobilisation was the medium whereby the Communist control of the entire proceedings was established and maintained. He stated that the leading Communist writers were said to have attended and dominated every session.

The "Peoples World", a west coast Communist newspaper for June 10, 1944, reflected that arrangements were made between Robert Riskin, Chief of the Overseas Film Buream of the OWI and the Hollywood Writers Mobilization, whereby the acreen writers would assume responsibility for the production and writing of all documentary films for overseas distribution. The program of films called for a "Projection of America" series and a new group of invasion films for distribution in Germany and the satellite countries.

The Hollywood Writers Mobilization, according to the article, had set up a working committee which was to consist of such well-known Communists as John Howard Lawson and Robert Rossen, identified in Section I of this memorandum. In addition, such prominent Communist sympathizers as Marc Connelly, Howard Estabrook, John Houseman, Talbot Jennings, Howard Koch and Harry Tugend, all of whom have been identified with Communist influenced or infiltrated groups previously in this memorandum were affiliated with this committee.

The August 7, 1944, issue of "Variety" reported that a program of eleven short subjects and five newereel bulletins had been arranged for production by the Hollywood Writers Mobilization. The article reflected that the films would be produced in various Hollywood studios with players from the Screen Actors! Guild and writers from the Hollywood Writers Mobilization.

The pictures planned to be produced included the following: "It's Murder," "The Story With Two Endings," "When He Comes Home," "So Far So Good", "Air Transport Command," and "World Peace Through World Trade." "It's Murder" was written by Henry Blankfort, who has been identified as a Communist. "The Story With Two Endings" was to be written by Harold Buchman and Lou Solomon, both of whom were identified as Communists. "When He Comes Home" was to be written by Paul Trivers. Trivers has also been identified as a Communist. "So Far So Good" was being written by Oscar Saml, also identified as a Communist. "World Peace Through World Trade" was to be written by Edward Eliscu, also identified as a Communist. All of the above individuals referred to as Communists have their Communist affiliations set out in Section I of this memorandum.

According to Information during the month of January, 1945, information was received that the Hollywood Writers Mobilization, through its connection with the Office of War Information, had become a part of what was officially called a the War Activities Committee, Hollywood Division. Other Organizations officially affiliated with the Committee were the Screen Writers! Guild, Screen Directors! Guild, Screen Actors! Guild, and other similar type groups.

According to Informant in May of 1945, John Howard Lawson, one of the leading Communists in the sotion picture industry, was appointed by the

Hollywood Writers Mobilization to act as its representative as an observer at the United Nations Conference.

Confidential Informant of the Los Angeles Office stated that during the spring of 1945 the work of the Hollywood Writers Mobilization in connection with the Office of Mar Information, Overseas Bureau, went into high gear as a result of a series of conferences between Robert Riskin, Chief of the Bureau for OMI, and the Hollywood Writers Mobilization, Editorial Committee on Overseas Films. It should be pointed out that seven out of the fourteen members of the Editorial Committee were identified as Communists, including John Howard Lawson, Melvyn Levy, Richard Collins, Waldo Salt, Leonardo Bercovici, Arthur Birnkrant, and Sidney Buchman. The Communist affiliations of these individuals are set out in Section I of this memorandum.

Confidential Informant related that beginning on May 21, 1945, the Hollywood Writers Mobilization was to produce a series of radio programs over the Blue Network dealing with problems of the returning soldiers. The Committee producing this has been described as one strongly under the influence of known Communists such as Louis Solomon.

Confidential Informant related that the Hollywood Writers Mobilization has been active in supporting and participating in the activities of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, a Communist infiltrated and influenced organization. It also produced a quarterly magazine known as the "Hollywood Quarterly" in cooperation with the University of California at Los Anceles. Included as one of the editors of this publication was John Howard Lawson, one of the Communist Party leaders in the film industry. The related that other known Communists and Communist sympathizers were also affiliated with this publication in a lesser capacity.

Informent related that in addition, this organization has shown Russian propaganda motion pictures at the Gordon Theatre in Los Angeles as well as at other independent theatres in the Los Angeles and Hollywood area. Other known Communist front groups have also participated in this type of activity.

Following the elimination of the Office of War Information as a Covernment agency, the Hollywood Writers Mobilization devoted its activities to the propaganda field through radio and publications. The official newspaper of the American Newspaper Guild in June of 1946 reflected that the Hollywood Writers Mobilization had rendered numerous war services, among which were the following:

Documentary and short subject films - 210
Radio scripts - 1069
War activity feature stories - 125

Confidential Informant related that this Communist controlled organization had narrowed its activities considerably, confining its functions

primarily to the radio field.

A letterhead of the Hollywood Writers Mobilization dated Jamuary 8, 1947, reflected that there were 71 persons listed as members of the executive council of the organization as of that date. Twelve persons on the executive council have records of Communist membership and 5 of the members of the editorial board have also been identified as Communists. The following individuals are members of the editorial board who have been identified as Communists in Section I of this memorandum:

Ring Lardner, Jr.
Asa Bordages
Gordon Kahn
Bill Blowits

In addition Evelyn Humphreys has been identified as a member of the Communist Political Association on January 16, 1945, through a very reliable but extremely delicate source of information. The individuals whose names appear on the executive council of this organization that have been identified as Communists are as follows:

Radio writer Sam Moore Second Vice Chairman Writer Abraham L. Polonsky Secretary Secretarial work Pauline Lauber Finn Bill Blowitz Screen writer Richard Collins Screen writer Jay Gorney Screen writer John Howard Lawson Screen writer Leon Meadow William E. Oliver & President, Los Angeles Newspaper Guild Writer and Director Robert Rossen Writer Bernard Vorhaus Writer John Weber

Of the above listed individuals, Moore, Polonsky, Blowits, Collins, Gorney, Lawson and Rossen have been identified in Section I as Communists. The Communist connections of the remaining individuals are set out hereinafter.

### Pauline Lauber Finn

Finn was identified through a very reliable but extremely delicate source as a member of the Communist Party and/or nember of the Communist Political Association on June 30, 1944, August 31, 1944, January 16, 1945, and February 25, 1945. Through this same source in June of 1944 she was identified as educational director of Branch D of the Northwest Section of the Los Angeles County Communist Political Association.

#### Leon Meadow

Leon Meadow, a screen writer, was identified as of July 13, 1345, as a former member of Branch S, Section C of the Communist Farty of New York City and on December 7, 1944, transferred to "Karen's Groun" in Hollywood. This information was obtained from the Los Angeles Office who obtained from the Los Angeles County Communist Party Headouarters.

#### Hilliam E. Oliver

Oliver was identified through an extensly confidential but very delicate source on March 8, 1944 as a member of the East Hollywood Communist Club. As of November 8, 1944, Cliver was reported to be the drama editor and critic of the "Los Angeles Herald Express."

# Bernard Vorhaus

Bernard Vorbaus was identified through a very highly confidential but extremely delicate source on August 31, 1944, as having been a member of the Northwest Section of the Communist Party of Los Anceles County on special leave prior to 1943.

#### John Weber

John Weber, a screen writer, was identified in 1943 as a member of the Communist Party through an extremely confidential and most delicate source of information. He is a former president of the Screen Readers Guild and at present is in charge of the writers department of the William Morris Booking Agency in dollywood. Through an extremely confidential but most delicate source of information, it was accertained that curing the summer of 1946 his wife acted as organizational secretary of the Cultural Section of the Los Angeles County Communist Party.

A. The Writers Congress held at the University of Southern California et Los Angeles, Rovember 1-3, 1943

The report of the Joint Fact Finding Committee of the 36th California Legislature, 1945, reflects that in August of 1943, under the auspices of the University of California and the Hollywood Writers Mobilization, a letter signed by Karc Connelly and Ralph Freud as Co-Chairman of the Congress Committee, announced the Writers Congress to be held at Royce Hell, University of Southern California at Los Angeles from October 1-3, 1943.

Confidential Informant of the Los Angeles Office advised that while this Congress was not called the Fifth Writers Corgress, it should have been called this due to the fact that many of the same individuals who were in charge of directing the activities of the First, Shoond, Third and Fourth Writers Congresses were also in charge of directing the affairs

of this one.

The report of the Joint Fact Finding Committee of the 55th California Legislature, 1945, reflects that a superficial investigation of this Congress disclosed its Communist inspiration and guidance. The report reflected that many of the names included in the Congress and the navisory committee were "innocents", clearly unaware of the Communist interests and purposes of this Congress.

Conficential Informant of the Los Angeles Office reported on January 5, 1945, that this congress was attended by approximately 3000 writers and operated through panel forums and seminars. He stated that the proceedings of the Congress were published by the University of Jouthern California Press in 1944. He related that immediately following the Congress, a Writers Congress continuations committee of 41 members was set up to handle the work of the Congress. The related that 12 members of the continuations committee hald membership in the Northwest Section of the Communist Party of Los Angeles County. They are as follows:

Sill Blowitz
Sidney Buchman
Abram S. Burrows
Richard Collins
John howard Lawson
Melvin Levy
Josef Mischel
Sam Moore
Meta Reis
Robert Rossen
Victor Shapiro
Louis Solomon

The Communist effiliations of these individuals are set out in Section I of this memorandum, with the exception of Reis and Shapiro.

agents of the Loc Angeles Office, who interviewed her on July 22, 1947, that the Hollywood Uritera Mobilization had ceased to exist. sovised that the Hollywood Quarterly which was published by the University of Celifornia Press, and the Hollywood Quarterly Associates would continue to be published by the Hollywood Quarterly Association, which organization had taken over the affairs of the Hollywood Writers hobilization.

#### Hollywood Community Radio

Confidential Informant has advised that the Hollywood Community Radio group is composed of a number of individuals who are known Communists and

Communist sympathizers, many of whom were active members of the Hollywood Writers Mobilization. Among the known Communists on the Board of Directors of this organization are: Hy Kraft, acreen writer and Abraham I. Polonsky, acreen writer. The Communist affiliations of these individuals are set out in Section I of this memorandum.

Informant that has related that this group is endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informant if this permit is granted and the radio station set up, it will be run and operated by the Hollywood Writers Mobilization and will be an outlet for the Communist propaganda disseminated by this group.

The Federal Communications Commission is conducting hearings relative to the establishment of this radio station. As you will recall, the Communist connections of the individuals affiliated with this group have been furnished to the Federal Communications Commission by this Bureau.

People's Educational Center, also known as The Los Angeles Educational Association, Inc.

The People's Aducational Center was first formed at a meeting on Docember 19, 1943. Confidential Informent of the Los Angeles Office who was a plant informant, made available a copy of a mimeographed letter written to the students of the Los Angeles Workers School, an organ of the Communist Party on Movember 39, 1943, advising that the Workers School had been an active participant in the formation of the People's Educational Center and had attempted to aid its organization and growth. This letter urged students of the workers School to support the People's Educational Center.

it was ascertained that an executive committee meeting was held on January 3, 1944, at which dax Silver, then organizational secretary, prought up the question of the People's Educational Center and stated that the Workers School had decided to cooperate officially with the People's Educational Center and that eventually the Workers School would be closed entirely. Subsequently the Workers School was discontinued by the Communist Party.

The People's Educational Center was incorporated under the laws of the State of California under the name of the Los Angeles Educational Association, Inc., wherein it was described as a non-profit educational club Organized for the purpose of realizing through study and education the ideals of democracy and aid, through education, in the accomplishment of an enlightened and harmonious community.

Through Confidential Informant Communist Party Headquarters in Los Angeles, it was ascertained that a meeting of the board of directors of this organization was held on January 25, 1947, at which time Er. Sidney Davison, director of the school, as ounced that

during the school year of 1946, enrollment had increased 60 per cent and that in the fall term of 1946, there were enrolled 553 individuals who took 635 classes. A total of 1808 individuals took 2058 classes during the war. The school as of that time was self-supporting and all debts had been paid off.

The school's catalogue for the summer of 1947 reflects that there are no formal entrance requirements for attendance at this school. The regular fee for a course is \$6.00 except for certain designated courses. There are set forth hereinafter the members of the board of trustees and teaching staff of the People's Educational Center as reflected in their 1947 catalogue:

### Board of Trustees

Dr. Leo Bigelman, President. Through a highly confidential but most delicate source on January 10, 1945, it was ascertained that Bigelman was a Communist. Bigelman is a medical doctor by profession practicing medicine in Hollywood. He is described as a teacher and lecturer on social, economic and political question.

Helmer Bergman, Vice President. Bergman, who is a member of the International Brotherhood of Electrical Workers, Local 40, AFL, is teaching the course known as "Trade Union Principles and Practices." Bergman's Communist affiliations are set out in Section I of this memorandum.

<u>Laurice Howard, Secretary-Treasurer</u>. Howard, who is the business agent of the Screen Cartoonists Guild is teaching a course known as "History of the American Labor Movement." On February 26, 1945, it was ascertained through a very reliable but most delicate source that Howard was a Communist.

Sidney Davison, Director. Davison, the director, teaches a course at the school known as "Review of the Week." He has been identified through a highly confidential but most delicate source as a current member of the Communist Party in Los Angeles, as well as by a paid informant of the Los Angeles Office who is at present Communist Party.

Dr. Jack Agins. Agins is a medical doctor practicing in Hollywood. He has not been definitely identified as a member of the Communist Party. However, his wife, Minna, was identified as a current member of the Communist Party through a most reliable but very delicate source on May 25, 1947.

George Beller. Beller, who is an accountant and an auditor, has been identified through a most reliable but very delicate source on Lay 25, 1947, as a current member of the Communist Party.

<u>Dorothy Connelly</u>. Through this same source Dorothy Connelly has been identified as a member of the Wilshire-Fairfax Club, 1oth Confressional District Communist Party, Los Angeles County.

Leo Gallagher. In 1938, Gallagher was a candidate for the office of Secretary of State in California on the Communist Party ticket. He is an attorney associated with the law firm of Kats, Gallagher, and Margolis, which law firm handles the legal business of the Communist Party in Los Angeles.

Sanford Goldner. Goldner has been identified by
a paid confidential informant of the Los Angeles Office who is a full time
functionary of the Communist Party,
as a member of the Communist Party. He is currently
research director in charge of the Los Angeles Office - CIO and also teaching

a course at the school known as "Current Problems of Jewish Life."

Sondra Gorney. Sondra Gorney writes movie reviews for the "Daily People's World", a west coast Communist newspaper and is the wife of movie script writer, Jay Gorney. The Communist affiliations of both Sondra and Jay Gorney are set out in Section I of this memorandum.

Willis J. Hill is the president and general representative of the Carpenters Union, Local 634. He has not been identified as a member of the Communist Party.

Robert Lees. Lees has been actively writing in the motion picture industry for the past 12 years, having been identified with the Paramount Studios. On January 16, 1945, a very reliable but most delicate source identified Lees as a Communist.

Frances Millington. Millington has not been identified as a member of the Communist Party.

Carleton Moss. Carleton Moss is a negro screen writer who has not been identified as a Communist Party member. Moss is teaching a course at the school known as "The Negro in World Affairs."

Herbert Sorrell. Sorrell's Communist Party membership is set out in Section I of this memorandum. There is no information indicating that he is currently a member of the Communist Party.

Frank Tuttle. Tuttle, a motion picture director and writer, is at present teaching a course known as "Motion Picture Direction." His Communist Party affiliations are set out in Section I of this memorandum.

Celia Willby. Willby in 1945 was an organizar for the United Office and Professional Workers of America, CIO, Local 9 and Local 178 in Los Angeles. has identified Willby on September 7, 1944, as a Communist in Hollywood.

### Staff

Lillian Ripps, Secretary. Ripps was identified through a very reliable but most delicate source as a Communist on Jamuary 16, 1945. She was also identified by this source as a current member of the Communist Party in the Community Subsection in Hollywood, California. This information was verified by Informant who is a member of the Communist Party in Los Angeles. He stated that during 1946, Ripps was a member of the chairman's council Community Subsection, Hollywood Section, Communist Party.

Ivonne Shepherd, Registrar. On February 11, 1947, a very reliable but most delicate source produced information indicating that Shepherd, a negress, had been recruited into the Communist Party by Pettis Perry. Informant also identified Shepherd as a member of the Communist Party.

#### Teaching Staff

Other members of the faculty included the following:

Minna Agins is the Coordinator for the course, "Current Problems of Jewish Life." She has been identified as a current member of the Communist Party in Hollywood by a most reliable and delicate source on May 25, 1947.

Alvah Bessie teaches a course on, "How to read a Book." She is a novelist, screen writer and critic. Her Communist affiliations are set out in Section I of this memorandum.

Herbert Biberman teaches a course at the school in "Motion Picture Directing." He is employed in the motion picture industry as a director, writer and associate producer. His Communist Party affiliations are set out in Section I of this memorandum.

William Blowitz teaches a course in the school on "Publicity and Public Relations." Blowitz who is a Communist has been referred to in Section I where his Communist affiliations are set out.

Morris Browda teaches a course on "How to Listen to Music." Browda who is a Communist, is described in Section I where his Communist Party affiliations are set out.

Bonnie Claire teaches a course on "Political Organization, its Principles and Practices." Claire has been identified by a most reliable but very delicate source on January 16, 1945, as a Communist.

Edward I. Daytryk teaches a course in school on "Freduction Preparation."

He is a director and producer in the motion picture industry, currently working for RKO Studios. Dmytryk who has been identified as a Communist, is discussed

in Section I where his Communist Party affiliations are set out.

Guy Endore is an author and screen writer. He teaches a course in the school on "The Modern Novel." Endore's Communist affiliations are set out in Section I of this memorandum.

Leonard Fels who has been identified through a highly reliable but very delicate source as a current member of the Communist Party, teaches a course on "Political Economy II." He has been identified as a former member of the executive board, Local 6, International Longshoremen's and Warehousemen's Union from 1942 to 1945. He was also a member of Local 302, International Brotherhood of Electrical Workers.

Carl Foreman on August 1, 1944, was identified through a reliable but most delicate source as a member of the Communist Party in Hollywood. Foreman at present teaches a course on Screen Writing II.

George Glass was identified as a Communist on January 16, 1945 and February 26, 1945 by a most reliable but very delicate source of information. He at present teaches "Publicity and Public Relations."

Gordon Kahn has been employed in the motion picture industry as a screen writer and also as a feature writer for the "Atlantic Honthly." He is at present teaching a course in "Screen Writing III." On January 16, 1945 and on February 26, 1945. Kahn was identified as a Communist by a very reliable but most delicate source of information.

Murray Korngold teaches a course in the school on "The Science of Society. He is a labor journalist who has been active in the Liberal Theater Movement. He formerly wrote articles for "Stars and Stripes." He has been identified through a most reliable but very delicate source as a current member of the Communist Party in Los Angeles.

Katherine McTernan teaches a course in "Three Economic Doctrines — Malthms, Marx and Hanson." She formerly was a teaching assistant in the Department of Economics at the University of Southern California and also taught economics at the California Labor School in San Francisco. She has been identified through a most reliable but very delicate source as a current member of the Communist Party in Los Angeles.

Arnold Heaches is a free lance advertising artist and studio sketch artist. He teaches a course in "Drawing and Painting I." His Communist affiliation are set out in Section I of this memorandum.

Allan Metcalf teaches a course in "Political Organization, Its Principles and Practices." He is a former director of the Southern California Committee to Win the Peace, a Communist influenced group. Metcalf was identified by Infor-

of the Los Angeles Office, as a Communist functionary in Los Angeles at the present time and as a current member of the Communist Party.

Abraham Ciken teaches a course on "Current Problems of Jewish Life."
He is manager of the Los Angeles "Morning Freiheit" Association. He has been identified through Confidential Informants and who are active members of the Hollywood Section of the Communist Party, as a member of the Communist Party. In addition he was also identified as a Communist and a current member of the Communist Party in Los Angeles through a most feliable but delicate source of information.

Sylvan Pasternak teaches a course in "Public Speaking and Parliamentary Law." He was formerly the business agent of Local 1421, United Electrical, Radio and Machine Workers of America, CIO. Although he has not been identified as a member of the Communist Party, his wife Eleanor Pasternak has been identified as a current member of the Communist Party through a most reliable but very delicate source of information.

Paguerette Pathe teaches a course in "Ceramics, Beginning and Intermediate." She is a dancing teacher and dancer who established her own ceramics studio in Hollywood, about two years ago. Her Communist Party affiliations are set out in Section I of this memorandum which identify her as a current member of the Communist Party in Los Angeles.

Margaret Roma who is running her own Theater Workshop in Hollywood, teaches a course in "The Theatre and Its History." She has been identified as a member of the Communist Party and her Communist connections are set out in Section I of this memorandum.

John Sanford who is the author of several novels, teaches a course on "The Hodern Novel." Sanford who is a Communist has been referred to in Section I of this memorandum, where his Communist connections are set out.

Ruth Marrow Slade is a former editor of the Southern California Labor Herald. She was formerly publicity director for the Russian War Relief and most recently has held the position of executive secretary of the Civil Rights Congress. Slade has been identified as a Communist by Confidential Information of the Los Angeles Office who was a former executive in the Party in the Los Angeles area.

Hal Smith was formerly a director of the Federal Theater Project in New York and worked for the San Francisco Union, as well as the Workers Laboratory Theaters. Smith who is a screen writer teaches a course in "Screen Writing I." Smith who has been identified as a Communist is referred to in Section I of this memorandum where his Communist Party affiliations are set out.

Lory Titelman is a former director of the Child Care Nursery School at Santa Monica, who teaches the Pre-School Age Child. She has been identified through a highly confidential but very delicate source, as a Communist.

Lloyd Van Dyke is a past president of Local 1421, United Electrical, Radio and Machine Workers of America, CIO. He teaches a course at the school entitled "Trade Union Principles and Practices." In May of 1946, Van Dyke was identified as a member of the Communist Party by Confidential Informants and who are functionaries of the Communist Party in the Los Angeles area.

During the summer term of 1947 between 65 and 75 instructors and guest speakers participated in the summer session of the People's Educational Center. Of these, the above described individuals as noted have been identified as Communists. According to Informant the People's Educational Center is regarded by the Communist Party and the Hollywood Section thereof as a Communist School and at each term the Communist Party members in the Hollywood Section are urged to attend this school to aid in the development in their particular field, as well as political development. There are Winter, Spring, Summer and Fall terms at the School. The faculty of these schools vary each term, according to available personnel.

# Lincoln Community Book Center, also known as Lincoln Book Shop

The records of the Los Angeles County Clerk's Office in Los Angeles, California, reflect that on July 16, 1943, Eugene Reed, Hollywood, California, had the name of The Lincoln Book Shop filed as a fictitious business name. Reed indicated that he intended to operate the business alone. The August 7, 1943 issue of the "Daily People's World," west coast Communist newspaper contained a feature article revealing that the Lincoln Book Shop would open at 1721 North Highland Avenue, on August 8, 1943. The shop was to be operated by Jack and Jessie Reed. Through a most reliable and very delicate source on August 31, 1944, it was ascertained that Eugene Reed was a Communist and a member of the Communist Political Association in Los Angeles.

Information was obtained through this same source on January 15, 1945, that Eugene John Reed and Jessica Reed were members of the Communist Political Association in the Northwest Section thereof. The report of the Joint Fact Finding Committee of the California Legislature on Un-American Activities for 1947 reflects that in September 1943, the Lincoln Book Shop had been designated by the Los Angeles County Communist Party for the sale of Communist literature to the clube of the Communist area located in the Hollywood area.

The records of the County Clerk's Office in Los Angeles reflect that on March 5, 1945 the Articles of Incorporation of a group known as the Lincoln Community Book Center, a non-profit, non-stock membership group were filed with the

Secretary of State in California. The purpose and object of the group was to educate the people of Hollywood. The persons executing the Articles of Incorporational included:

Samuel Freeman of 1962 Glencoe Way, Hollywood, California. Freeman was identified as a Communist on February 7, 1944 through information on the communist Party in Hollywood.

Elizabeth Glenn of 1604 North Harvard, Los Angeles. Elizabeth Glenn has been reported by Confidential Informant

communist Party, as the present financial director of the Los Angeles County Com-

Emily Gordon who resides at  $1056\frac{1}{2}$  North Oxford, Los Angeles, California. Gordon was identified as the County literature director of the Communist Party and the Communist Political Association in 1944 and part of 1945, by Confidential Informant

committee of the Communist Party but was not elected inasmuch as other leading comrades criticized her for being bureaucratic. Through the information obtained from a paid reliable informant of the Los Angeles Office who furnished that on April 21, 1947, Gordon had been dropped from the membership because of a "right opportunist disagreement".

During June 1946, Confidential Informant the Los Angeles Office advised that the officers now serving on behalf of the Lincoln Community Book Center were John Howard Lawson, President; Waldo Salt, Vice President and Miriam Logan, secretary. The Communist background of both Lawson and Salt, who are screen writers in Hollywood has been set out in Section I of this memorandum. Miriam Logan, the secretary, was identified as a member of the Communist Party at San Pedro, California from June 1944 until December of 1946 by a member of the Communist Party who is an informant of the Los Angeles Office.

Confidential Informant of the Los Angeles Office, who is a functionary of the Communist Party in that area, advised that from 1945 through April 1947, the Lincoln Book Shop was the outlet of Marxist and Communist literature in Hollywood, California and that all clubs of the Hollywood Section Communist Party purchased literature at that store.

This same informant advised on May 1, 1945, that this book center was closed because of its poor financial condition. He stated that as of July 1947, the Communist Party does not maintain a book shop in the Hollywood area indicating that the Communist subsections in the Hollywood area presently obtain their literature from the home of Clarence L. Ricklefs, 984 Palm Avenue, Los Angeles.

Rickless is literature director for the Community Subsection, Hollywood Section of the Communist Party.

### The Motion Picture Democratic Committee

The "Studio Call" official organ of the Conference of Motion Picture Arts and Crafts, for June 30, 1938, stated that the Democratic Committee was a progressive political organization which should have the support of every employee of the motion picture industry. A full page advertisement appearing in this paper gave the aims of the Motion Picture Democratic Committee as follows:

- 1. To support and extend the New Deal nationally; to bring a new deal to California.
- 2. To remove from office all those officials who have made the government of California a government by the corporations.
- 3. To effect and maintain complete political freedom within the motion picture industry.
- 4. To aid in uniting all progressive forces within the Democratic Party, convinced that a liberal victory can be achieved at this time only by working within the Democratic Party.
- 5. To cooperate with all groups and persons who are working to re-establish democracy in the State, and oppose all movements which tend to split the progressive forces in California.
- 6. To support those candidates who on the basis of their records are best qualified to forward these aims.

Eugene Lyons on page 289 of his book, "The Red Decade" stated: "The Motion Picture Democratic Committee, a front for Stalinist fund raising, had no trouble rounding up seventeen hundred members." Rene M. Vale, an admitted Communist, in 1940 made a sworn statement in which she stated that perhaps the most bazaar flourish given to the Olsen for Governor campaign was provided by the fresh ideas and naive politics of the Motion Picture Democratic Committee, called by those who still ventured to express their dislike of "Hollywood-itis." The Motion Picture Democratic Committee was conceived and delivered by the Los Angeles County Political Commission of the Communist Party in the spring of 1938, in the home of Al Lane, 3939 Denker Avenue.

Confidential Informant of the Los Angeles Office, referred to the August 1935 speech of George Dimitrov, head of the Communist International, as the famous "Trojan Horse" speech. Announcing the united front program of the Communist Party, he stated that as a part of this program the period

known as the "popular front" was brought about with the August 23, 1939 signing of the Hitler-Stalin Pact. He related that many of these fronts which were formed during this period were established to influence and support the foreign policy of the Soviet Union. He referred to the "collective security" proposal and that the Communists everywhere were instructed to drop all revolutionary ideas and pose as liberals taking part in all established government affairs. He stated that in the United States they were instructed for voting purposes, to support the candidates of the Democratic Party. He related that they were to assume a "liberal" position and work to get themselves into any positions in political circles where they could use their positions and influence to create and gain support for the policies of the Soviet Union. The related that in following this line and this policy, the Communists in the Hollywood motion picture industry set up the Motion Picture Democratic Committee. He related that during the year 1938, this organization was going full force and was a very influential group in California and particularly in the Hollywood area. However with the signing of the Hitler-Stalin Pact, he stated that the Hollywood Motion Picture Democratic Committee changed its line shortly thereafter, at which time it began calling the President a "war monger" and that he was dragging the United States into the "imperialistic" war.

Early in 1940, according to Informant the Motion Ficture Democratic Committee was working in cooperation with the American peace crusades and sponsored peace meetings throughout Southern California. He stated that the organization issued a "newsletter" dated March 26, 1940, calling attention to a "knock-out script" written by Michael Blankfort, Jerome Chodorov, Joseph Fields, Paul Trivers, Carl Dreher, Cyril Kramer and okayed by the Hollywood Peace Council. This was to be presented at a rally at the Olympic Stadium on April 6, 1940 under the banner, "America Declares Peace."

According to this was the last meeting at which the Motion Picture Democratic Committee actively participated. In the publication "Red Fascism" compiled by Jack Tenney, California State Senator and Chairman of the California Joint Fact Finding Committee of the 56th California Legislature, information is set out that the following persons were officers of the Motion Picture Democratic Committee in 1939 and 1940. The official stationery of this organization also reflects the same data.

Philip Dunne
Melvyn Douglas
Miriam Hopkins
John Ford
Maurice Murphy
Gordon Rigby
Herbert K. Sorrell
Harold Buchman
Al Caya
John Cromwell

Chairman
First Vice-Chairman
Second Vice-Chairman
Third Vice-Chairman
Secretary
Treasurer
Executive Board Member
Executive Board Member
Executive Board Member
Executive Board Member

Screen writer
Screen actor
Screen actress
Motion picture director
Writer
Writer
Labor official
Screen writer
Teamster Union
Actor and director

Morval Crutcher Executive Board Member Secretary of Technicians Guild No. 683 John Gree Executive Board Member Labor leader Labor leader, Set Direc-Edward Mussa Executive Board Member tors Guild Irving Pichel Executive Board Member Screen director Gloria Stuart Executive Board Nember Screen actress Frank Tuttle Executive Board Member Screen writer and direc-

Liaurice Eurphy, Harold Buchman, Herbet K. Sorrell, Norval Crutcher, and Frank Tuttle have been identified as being affiliated with the Communist Party either past or present and their Communist connections are set out in Section I of this memorandum.

### Philip Dunne

Philip Dunne, as reported in an affidavit given by Rene Vale, a former member of the Communist Party before the Assembly Fact Finding Committee on Un-American Activities in California, on November 9, 1942, was a screen writer and representative of the Motion Picture Democratic Committee, as well as a member of the Los Angeles County Political Commission of the Communist Party.

### Maurice Thomas Murphy

California, was an actor for 19 years. He has been treated for epilepsy since 1935. Through a most reliable but very delicate source, Murphy was identified on May 19, 1947, as a member of the Northwest Section of the Hollywood Section of the Los Angeles County Communist Party.

### Gördon Rigby

The Hollywood trade magazine "Variety" for September 12, 1945, reflected that Lieutenant Colonel Gordon Rigby retired from the Army after 4 years of service with the Signal Corp. The "Variety" also reflected that he was a veteran of World War I and an ex Hollywood writer and director at Columbia Studios. According to a most reliable but very delicate source Gordon Rigby, on August 31, 1944, was a member of the Communist Political Association, Morthwest Section, Los Angeles, California, who had been on special leave from the Communist Party since before December of 1942.

### Holliwool Demogratic Committee

The Hollywood Democratic Committee, according to Confidential Informant was set up in January 1942. The aims and purposes of this organization were shown by a circular issued at the time of the organization meeting held on Jan-

uary 14, 1943. They were as follows:

- 1. To support national, state and local legislation essential to victory in war.
- To clarify political issues in relation to the war effort, and to promote discussion and education for this purpose.
- 3. To support candidates who are best fitted to serve a nation at war and who seek office on a "win-the-war" platform.
- 4. To cooperate with other organizations in Los Angeles and throughout the state and nation, whose aims are similar to our own.

Confidential Informant in referring to this new organization, stated that for all intents and purposes it was nothing but the revival of the liotion Picture Democratic Committee previously discussed in this section of this memorandum. According to the activities of the Hollywood Democratic Committee during the time of its existence coincided with the line of the Communist Political Association, which was "collaboration with capitalism" because of the needs of the Soviet Union for assistance. On September 25, 1913, Informant that the activities of this organization were confined largely to the open political field, such as putting pressure on law makers, local and national, and to have legislation passed which was either sponsored or supported by the Communist element in the United States, particularly in the Hollywood area. He stated that this pressure was exerted in two ways, (1) by forming delegations to visit law makers in an attempt to intimidate them, and (2) by a campaign of written propaganda circulated among labor unions and other organizations and the setting up of "committees of correspondence," the purpose of which was to flood the Congress with letters demanding the passage of measures which fell in line with the program of the Communist Party at that time.

On July 26, 1944, letterheads and literature issued by the Hollywood Democratic Committee reflected the following persons were elected officers for the coming year.

Marc Connelly
John Cromwell
Gene Kelly
Vice Chairman

This same literature reflected that the organization had an executive board of 88 members. Of this number 22 have been identified as Communists through information obtained by the Los Angeles Office, through a most reliable but very

delicate source. Of the 22 known Communists, the following individuals whose Communist Party affiliations are set out in Section I of this memorandum, have been identified with the motion picture industry.

Margaret Bennett Vills
Herbert Biberman
Henry Blankfort
Sidney Robert Buchman
Norval Dixon Crutcher
Edward Dmytryk
Edward McCreary Gilbert
Donald Alexander Gordon
Louis Harris

Krs. Nora Hellgren
Rex Ingram
Donald Key King
John Howard Lawson
Barbera Alexander Myers
Samuel Badisch Ornitz
Fortimer William Pomerance
Herbert K. Sorrell

reminent Communist Party figures in the motion picture industry as Frank Tuttle, motion picture director, were also active in this group. It has also been reported by Confidential Informant that John Garfield, the pro-Communist actor, was associated with this group. Garfield has been identified by as a member of the Communist Party. Garfield also, according to Informant has been affiliated with the Young Communist League, the Hollywood Anti-Nazi League both of which were Communist front groups.

During 1944 the Hollywood Democratic Committee grew to be one of the most important political groups in Southern California, according to Confidential. Informant the reported that this was primarily due to its connection with the motion picture industry and the prestige derived therefrom.

This organization continued its political activities in the 1944 elections and announced that it was to become a permanent group, cooperating with and supporting the Political Action Committee and other progressive groups in politics.

On January 25, 1945, the "Daily "orker" carried an article reflecting that 100 Hollywood leaders sent a wire to President Roosevelt, requesting him to terminate the proceedings against Harry Bridges. The article reflected that the action was taken at a dinner sponsored by the Hollywood Democratic Committee. Among the signers of this telegram were Communists and many individuals who have supported the Communist movement in Hollywood. This article reflected that John Howard Lawson, writer; Jack Moss, producer; and Dalton Trumbo, writer, all known Communists in Hollywood, were among the signers of this communication. These individuals identified as Communists above are referred to in Section I, where their Communist affiliations are set out.

On June 6, 1945, in Hollywood, California, a meeting was called by the Hollywood Democratic Committee, at which time the name of this group was changed by unanimous decision to the Hollywood Independent Citizens Committee of the Arts,

## Sciences and Professions.

## Hollywood Independent Citizens Committee of the Arts, Sciences and Professions

The Independent Citizens Committee of the Arts, Sciences and Professions, a now defunct organization, was formed under the influence of Communists and Communist sympathizers and was supported throughout its existence by the Communists and the Communist press. Benjamin J. Davis, Jr., a member of the National Committee of the Communist Party, on August 11, 1945, read recommendations to the New York State Convention of the Communist Party of those individuals who had been nominated for the New York State Committee. Concerning Lionel Berman, Davis stated, "Comrade Berman, a Communist Party functionary, is Jewish and a member of the old State Committee.....I would say, (he) is the head of the Cultural Section of the Party......It seems to me that in his work in the past, particularly in the elections when he was one of those instrumental in setting up the Independent Citizens Committee of Arts, Sciences and Professions, he has demonstrated a very excellent capacity for organization of a very excellent political character." This information was obtained through

advised on April 4, 1946, that the organization of the Independent vitizens Committee of the Arts, Sciences and Professions by the Communist Party was directed and planned in 1944, by Lionel Berman of the Communist Party cultural Section, and Joseph Field of the Workers Library Publishing Company. He also advised that this organization was a Communist controlled group in spite of the fact that the majority of the membership was not Communist and a minority of the Communists were directing it.

With regard to the Hollywood Chapter of the Independent Citizens Committee of the Arts. Sciences and Professions, Confidential Informant of the Los Angeles Office, related that a meeting was called of the members of the Hollywood Democratic Committee at the American Legion Hall in Hollywood on June 6, 1945. He stated that at this meeting approximately 360 individuals were in attendanceally believed to be members of the Hollywood Democratic Committee.

W. Emmett Lavery, President of the Screen Writers Guild, concerning whom information is set out under the Screen Writers Guild in this memorandum, was chairman of the meeting. He related that Herman Shumlin a motion picture producer, who has been affiliated with a long line of Communist organizations was present and proposed that the new organization which was known as the Hollywood Independent Citisens Committee of the Arts, Sciences and Professions affiliate with the National organization called the Independent Citizens Committee of the Arts, Sciences and Professions, According to John Howard Lawson led the Communist elemente in this meeting. He stated that the ballot which had been previously selected was voted on as a mere formality and many of the members of the executive committee of the Hollywood Democratic Committee were elected and continued as members of the executive committee of the Independent Citizens Committee of the Arts, Sciences and Professions.

stated, with regard to this Confidential Informant change in name and apparent change in complexion of the organization, that it was due to the fact that the Communist Party line had changed. He stated that from June 1945 until February 11, 1947, the Hollywood Independent Citizens Committee of the Arts. Sciences and Professions had followed those of the Communist Party in the economic and political fields. He related that during the existence of this organization, it was the principal pressure group using the prestage and influence of the Hollywood motion picture industry to support legislation endorsed by the Communist Party and its sympathisers. A dodger stamped September 11, 1945, which is in the possession of the Los Angeles Office reflected that there were 98 members of the executive council of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. Of this number 14 have been identified as Communists through the most reliable but very delicate sources. These individuals are listed below and their Communist connections are set out in Section I of this memo randum.

> Sidney Robert Buchman Abram S. Burrows Louis Harris John Howard Lawson Jack Moss Earl Hawley Robinson Frank Wright Tuttle

William Frank Blowitz
Norval Dixon Crutcher
Rex Ingram
Sam Moore
Mortimer William Pomerance
Dalton Trumbo
Margaret Bennett Wills

In December of 1946 Confidential Informant reported that the National Headquarters of the Independent Citizens Committee of the Arts, Sciences and Professions was contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a new so-called liberal group in the United States.

In January of 1947 Confidential Informant tasted that the Folly-wood Chapter of this organization was preparing to go out of existence under its present name and energe as the Hollywood Branch of the new organization which was formed in New York City on December 28 and 29, 1946, called the Progressive Citizens of America. This latter group was formed by the merger of the now defunct Independent Citizens Committee of the Arts, Sciences and Professions and the Hational Citizens Political Action Committee.

### Progressive Citizens of America

According to Confidential Informant of the Los Angeles Office, the Southern California Chapter of the Progressive Citizens of America was organized on February 11, 1947. A leaflet which was distributed in the Los Angeles area prior to February 11, 1947, announced that a meeting would be held on that date for the purpose of organizing this organization. The leaflet announced that Jo Davidson, National Chairman of the Progressive Citizens of America would be the principal speaker. For identification purposes it should be pointed out that Jo Davidson has been identified by confidential informant of the New York Office, as a Communist.

Confidential Informant of the San Diego Office reported that Edward Mosk acted as Chairman of the organizational meeting of the Progressive Citizens of America. Mosk, who outlined the purpose of the meeting introduced Dr. Linus Pauling. Pauling discussed the production of atomic energy and the atomic bomb and its significance to world government. John Cromwell, the retiring Chairman of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions commented regarding the consolidation of the Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

Jo Davidson, the National Chairman, then explained the purpose of the new organization. Following Davidson's remarks, Robert & Kenny, former attorney general of California, was elected chairman of this branch. Vice Chairman elected were Edward Mosk, Howard Koch, Dr. Linus Pauling, Lena Horne, Senial Ostrow and Gene Kelly, and Mrs. William Dieterle, secretary.

Of the 100 directors elected, the following known Communists, whose Communist Party affiliations are set out in Section I of this memorandum were included:

Sam Albert
Edward Diberman
Abe Burrows
Lou Harris
John Howard Lawson
Anne Revere
Farl Robinson
halton Trumbo

Margaret Bennett Wills
Henry Blankfort
Howard Da Silva
Sam Moore
Fred Rinaldo
Adrian Scott
Frank Tuttle

In addition, the following Communists who are not identified in Section I of this memorandum were also elected to the board of directors:

#### Dr. Murray Abowitz

Dr. Abowits, who is presently practicing medicine at 658 South Bonney Brae Avenue, Los Angeles, has been identified by a most highly confidential but delicate source in 1943 as a member of the Medical Branch, Professional Section, Los Angeles Country Communist Party.

# Philip M. Connelly

Connelly is a former president of the Los Angeles Newspaper Guild, Confidential Informant a paid reliable informant of the Los Angeles Office

Party in Los Angeles, reported on July 16, 1947 that commenty was paying pay-00 per month to the Los Angeles County Communist Party as a sustainer fee. Connelly pays this fee, \$10.00, regularly and other CIO function-cres also pay a regular sum monthly. Connelly is at present secretary-treasurer

of the Los Angeles Industrial Union Council. In addition to this information attended a meeting which was attended by some 30 communist rarry members at which Connelly was present. According to Connelly identified himself as a Communist and attacked the leaders of the communist Party at that time.

## Charles J. Katz

Kats is an attorney in Los Angeles. He signed the brief of the Los Angeles County Commnist Party petition filed before the California Supreme Court in June of 1942 placing the Party on the ballot. John Leach, former Commnist Party organizer testified concerning Kats before the grand jury as follows: "I knew Kats as a Commnist Party member; he was active in professional study groups, organizing professional study groups in Hollywood for the Communist Party. Kats was in the Communist fraction of the Anti-Nasi League. Kats received membership book from Stanley Lawrence....."

## Ben Margolie

Through a highly confidential but most reliable source, it was ascertained that Ben Margolis was a member of the Engels Branch of the Los Angeles County Communist Party during 1946. Margolis was formerly a law partner of Kats, Gallagher and Margolis, a legal firm which represented CIO local unions and Communist Party members.

#### Loren Miller

Discontinued Informant advised that Miller, a negro attorney in Los Angeles, was affiliated in 1937 with the Communist Party, having Communist Party book number 75-393. According to Miller's Party name was Laurence Rossmore. Miller has also been identified with the National Lawyers Ouild.

### George Pepper

Pepper is the executive director of the Arts, Sciences and Professional Council of the Progressive Citisens of America. Through a most reliable but very delicate source of information, Pepper was identified on July 22, 1943 as a member of the Los Angeles County Communist Party. He was also identified on June 30, 1944, through this same source as a member of the Communist Political Association.

According to Confidential Informant of the Los Angeles Office, Robert W. Kenny, the chairman of this chapter during the past several years has been affiliated with or active in numerous Communist from anymnisations.

The program of the Progressive Citisens of America both in California and nationally has closely paralleled that of the Communist Party. This was one

of the first organizations to most vigorously attack the President's proposal for aid to Greece and Turkey, as did the Communist Party. Also this organization joined with the Civil Rights Congress, a national front organization, in protesting against the city authorities of Peoria, Illinois, and Albany, New York, who failed to permit Paul Robeson to speak in the public schools. The national organization is now publishing a monthly paper called the "Progressive Citizens". This paper is being circulated by the California Chapter. The California group is represented on this staff by the following individuals: Herman Shumlin; Norman Corwin, radio commentator; John Cromwell, writer; Lillian Hellman, writer, Gene Kelly, actor; Frederic March, actor; Robert W. Kenny, ex-California State Attorney General; and Paul Robeson singer and actor.

With regard to Herman Shumlin, Informant has reported that he was one of the endorsers of the American Peace Mobilization, a Communist front organization, a member of the League of American Writers, and a teacher at the Hollywood Writers School.

Norman Corwin, according to was a lecturer at the Hollywood School for Writers and a member of the Independent Citizens Committee of the Arts, Sciences and Professions.

The writer, John Cromwell, has been referred to by Informant as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and also having participated in radio forums sponsored by the Hollywood Democratic Committee in Hollywood on January 5, 1945.

The writer, Lillian Hellman, according to the has been a member of the League of American Writers, the American Peace Mobilization, the Independent Citizens Committee of the Arts, Sciences and Professions, and connected with the Joint Anti-Fascist Refugee Committee.

Actor Gene Kelly has been identified by as having been a mem er of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and a member of the Progressive Citizens of America.

Actor Frederic March has been referred to by Informant as a former member of the Independent Citizens Committee of the Arts, Sciences and Professions.

As reported that March is a member of the Communist Party.

Former California State Attorney General Robert W. Kenny has been identified as co-chairman of the Progressive Citizens of America. He also, according to was affiliated with the National Win the Peace Conference and a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Profession

Singer Paul Robeson has been identified as having been active in the American Peace Mobilization, the National Win the Peace Conference, and the Council of African Affairs by Informant

The above referred to organizations are discussed in this section of the memorandum, with the exception of the Council of African Affairs, a Communist influenced group.

The Progressive Citisens of America on May 9, 1947, issued an ultimatum printed in the "Daily Variety", Hollywood trade publication, protesting the investigations being conducted by the House Committee on Un-American Activities and defending the rights of the Committee in the United States.

Confidential Informant related that the Progressive Citizens of America held a meeting for Henry A. Wallace in the Gilmore Stadium on the night of May 19, 1947. According to the "Daily People's: World," West Coast Communist newspaper on May 21, 1947, 30,000 people were in attendence. According to a collection was taken up at this meeting for the support of the PCA and the sum of approximately \$86,000 was realized. He stated that a number of Hollywood celebrities including Charles Chaplin, Edward G. Robinson and Paul Henreid were among the large contributors.

According to Informant the Progressive Citizens of America established a division in Hollywood on June 13, 1947 at a meeting called by Rose Hobart, screen actress; John Garfield, actor, Paul Draper, actor; and Anne Pevere, screen actress. According to this unit is to be known as the Hollywood Arts, Sciences and Professions Council of the PCA. Its chairman is John Cromwell, screen director and the group according to the participate in all local political affairs, elections and projects which the national PCA group endorses and supports. The Communist affiliations of Garfield, Revers and Pepper have been previously set out as have the affiliations of Cromwell with Communist infiltrated or influenced organisations.

This council published a brockure in early July of 1947 announcing that a conference on the subject of thought control in the United States was to be held at the Beverly Hills Hotel from July 9-13, 1947 under the suspices of the Progressive Citizens of America. This prochure announced that "in recent months an increasing number of incidents have occurred, indicating an unhealthy tendency in our national life—a tendency to prevent freedom of individual expression which had always been the guarantee of our democratic culture. This conference has been called in order to document and examine these incidents separately and as part of a majority tendency. If such a tendency does exist and continues to develop unchallenged, it can lead in only one direction—biased control of the thought patterns of all the American people."

The opening session of this conference which was attended by Agents of the Los Angeles Office was addressed by John Howard Lawson, leading Communist Screen writer in the motion picture industry whose Communist Party affiliations are set out in Section I of this memorandum, Lawson commenced his remarks by mentioning that various individuals had recently accused Henry Wallace of giving Europe a false impression of America by saying that America is not imperialistic and

has no imperialist aims. In his speech Lawson reviewed the historic struggles of progressive forces and individuals throughout United States history and also pointed out the imperialistic actions in its past and present foreign policy. The keynote speaker of the opening sessions was Norman Corwin, who according to Informantialistic actions to the Party that it would be difficult to say he is not a member and who has heard discussed favorably by Communist Party officers on numerous occasions in connection with the Communist Party program of infiltration in the motion picture industry. Corwin in his address condemned the war psychosis being put upon the people today and also condemned the activities of such groups as the House Committee on Un-American Activities, the Tenney Committee, which is the California State Un-American Activities Committee and the Hearst Press.

At the final session of the conference on thought control held on the evening of July 13, 1947, Robert Kenny, an executive of the PCA stated that the organization stands "for nationalization of public utilities, the coal industry, the steel industry and any other industry where nationalization would advance the common good." Kenny stated frequently that free enterprise was not working and that those proponents of this economy should admit this and reach for new solutions to the changing economic problems of our complex system. Prior to the adjournment of the conference, resolutions were adopted including the signing of a letter to the President advising him of the vicious type of thought control existing in the United States and that thought control evidenced a trend toward fascism. The resolution advocated the abolition of the Un-American Activities Committee and the abandonment of the Truman Doctrine. It further called for the discontinuing of the loyalty test recently instituted by the Federal Government.

it was ascertained that George Pepper and Haldo Salt, who have previously been identified as Communists in Hollywood, had charge of all the arrangements for this thought control conference. In addition the program reflects that the following individuals, who have previously been identified as Communists either in Section I or Section III in connection with the various Communist front organizations active in the Hollywood area, participated actively in this program.

Edward Biberman
Philip Stevenson
Sam Ornitz
Charles J. Katz
Horris Carnovsky
Dr. hurray Abowitz
Melvin Levy
Donald Ogden Stewart
Adrian Scott
Gale Songergaard

Albert Haltz
Dan Jarves
George Sklar
Howard Da Silva
Anne Revere
Guy Endore
Wilsa Shore
Sam Moore
Lee Cobb

## Hollywood Anti-Wazi League

The Hollywood Anti-Nazi League was set up in the motion picture industry

for the purpose of defending America's democratic rights against Nazi influence. The organization had among its original officers such well-known Communists as Herbert Biberman, director, and Gale Sondergaard, actress. The Communist Party affiliations of these individuals are set out in Section I. Following the Hitler-Stalin Pact and the consequent change in the Communist Party line from opposition to Fascism to a program of general isolation, the organization was liquidated.

## Hollywood League for Democratic Action

According to Informant the Hollywood League for Democratic Action was made up of the same people who were active in the Hollywood Anti-Nazi League although its activities were just the reverse of the Anti-Nazi League because of the change in the Communist Party program. Many of the leading people in this organization were also identified with the Communist Party, such as Dalton Trumbo, Frank Tuttle and John Wexley. The Communist Party affiliations of these individuals are set out in Section I of this memorandum. This organization dropped out of the picture with the coming of the American Peace Mobilization.

## The American Peace Mobilization

This organization was a national Communist front group which, in Hollywood, was under the leadership of Herbert Biberman. Other known Communists active in this movement were John Howard Lawson, Dalton Trumbo, Frank Tuttle and Guy Endore. The Communist Party affiliations of these individuals are set out in Section I. Many of the so-called "intellectuals" who had been active in Communist front movements in Hollywood were also active in supporting the American Peace Mobilization. Probably one of the most prominent of these so-called "intellectuals" was Donald Ogden Stewart, a member of the League of American Writers, International Labor Defense, Screen Writers Guild, and the Hollywood Writers Mobilization, according to Confidential Informant

# The Joint Anti-Fascist Refugee Committee

Informant related that from 1937 on, during the period of the Spanish Revolution, numerous Communist front groups were formed in the United States to assist the Communist cause in Spain. Prominent among these groups were the Spanish Refugee Ship Mission, the Medical Bureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile, and the United American Spanish Aid Committee. These groups had found membership and support among the intellectual group in the Hollywood area. The remnants of these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. This organization, a Communist influenced group, was said to be interested only in those refugees whose political opinions coincided with those who were in control of the Committee.

Communist Party Headquarters on January 5, 1944, there was made available an official directive from the

"Mational Org. Dept." addressed to "Dear Comrades." This directive which was dated April 13, 1943 stated in part:

"The Joint Anti-Fascist Refugee Committee has undertaken the patriotic duty of organizing a mass campaign for the release and rehabilitation of anti-Fascist refugees in North America....Comrade Browder placed this question as one of paramount concern to America.... We are therefore suggesting that your State Executive Committee discuss how the Y.C.L. can effectively participate in this campaign.....and would also be well if every district made a contribution to work of this committee.....We are sending you under separate cover publicity petitions and post cards...."

it was ascertained on February 16, 1945, that Felix Kusman of the national office of the Joint Anti-Fascist Refugee Committee and Marian Owens of the San Francisco Chapter of the Joint Anti-Fascist Refugee Committee met with Garl Winter, at that time President of the Los Angeles County Communist Political Association, regarding the Joint Anti-Fascist Refugee Committee policy. Carl Winter summarized the decisions made at this meeting as follows:

- 1. Consolidation of the Los Angeles and Hollywood offices of the Joint Anti-Fascist Refugee Committee should be effected.
- 2. An executive committee should be established.
- 3. Closer relations with War Veterans should be effected.

The following officers, past and present of the Los Angeles Branch of the Joint Anti-Fascist Refugee Committee are known Communists:

One Helen Manfield Fischer at present is executive secretary of the Los Angeles Branch of the Joint Anti-Fascist Refugee Committee, having held this position since at least April 7, 1942. Informant Communist Party Headquarters in Los Angeles produced data reflecting that Fischer on October 26, 1943, was listed as a guest to be invited to the Los Angeles County Communist Convention held October 30, 31, 1943 in Los Angeles. She was listed as a guest from Branch E (Cartoonists of the Northwest Section of the Los Angeles County Communist Party). This data was further confirmed by information received from a most reliable but very delicate source on November 16, 1943, which reflected that she was a member of the Communist Party.

According to the information obtained from Communist Party neadquarters, the count anti-rascist Refugee Committee since January 5, 1945 has opened the "Spanish Refugee Appeal." The letterheads of this "Spanish Refugee Appeal" of the Joint Anti-Fascist Refugee Committee list among others 14 individuals from the motion picture industry of whom the following are known Communists and their Communist connections are set out in Section I of this memorandum:

Canada Lee Albert Malts Karen Morley Robert Rossen
Dalton Trumbo

An an example of the fund raising activities of this group, Confidential Informant of the Los Angeles Office, who is a Communist Party member, advised on May 19, 1945 that the women's division of the Joint Anti-Fascist Refugee Committee held a Spanish Refugee Appeal luncheon at the Beverly Hills Hotel on May 2, 1945. The sponsors of this luncheon included the following persons identified with the motion picture industry, according to this source:

Mrs. John Howard Lawson, identified as a member of the Los Angeles County Communist Party through a very reliable but most delicate source on Kovember 16, 1943.

Mrs. Albert Maltz, also identified as a member of the Communist Party by this same source on the same date.

<u>Mrs. Dalton Trumbo</u> was also identified as a member of the Communist Party through this same source on this same date.

Mrs. Frank Tuttle, she was identified as a member of the Los Angeles County Communist Party on December 19, 1946 by Samuel Davenport Russell, educational director of the Hollywood Northeast Women's Club of the Communist Party.

Miss Gale Sondergaard also known as Mrs. Herbert Biberman. Sondergaard was identified as a Communist through a most reliable but very delicate source on the following dates, August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945.

The following Hollywood personalities have appeared as headliners for the Joint Anti-Fascist Refugee Committee in the Los Angeles functions of this group:

Olivia de Haviland and Phillip Dorn on March 12, 1943. This information was obtained from Confidential Informants a former member of the Communist Party, who furnished this data on March 30, 1943.

Paul Robeson and Hazel Scott on August 5, 1943. This information was obtained from the West Coast Communist newspaper the "Feoples World" on July 10, 1943.

John Garfield and Paul Robeson on February 4, 1945. This information was obtained from personal observation of a Special Agent of the Los Angeles Field Division.

Rita Hayworth. According to the "Peoples World" of June 20, 1946, Rita Rayworth was listed as the honorary chairman of the women's division, Spanish Refugee Appeal for a function on June 2, 1946.

## The Actors Laboratory

The Actors Laboratory, according to Confidential Informant is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors and writers affiliated with the motion picture industry. He stated that this school was formerly located in New York City under the name of the Group Theatre. The Group Theatre was said to be affiliated with the New Theatre League, an alleged Communist venture. He related that the New Theatre League, from about 1932 until 1938, was a propaganda agency making use of the stage as a medium which was successful in turning out actors who later served the Communist movement in the United States. He reported that the Actors Laboratory cooperates with such organizations as the Hollywood Writers Mobilization and formerly the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

The certificate of incorporation of this organization filed in the County Clerk's Office in Los Angeles reflects the following sime and purposes of this organization:

- "1. To conduct classes for study of theatre arts, acting, dancing, stage craft, play writing, radio acting and performing.
- 2. To conduct classes in the study of analysis of contemporary plays, noving pictures and radio programs.
- 3. To produce and present dramatic material such as plays, review and radio programs, for the purpose of informing and educating the members of the public.
- 4. To conduct social affairs deemed to be for the benefit and interest of the members of this corporation.

Through a most reliable but very delicate source, information contained in a report prepared by Elizabeth Leach, organizer of the Northwest Section of the Los Angeles County Communist Party Political Association, was obtained on January 16, 1945, from which the following is quoted:

"To provide a center for professional actors to experiment with and develop their acting technique, to provide a means by which professional actors can render greater war service; and a school.

"The laboratory has quite an extensive camp show program which has now expanded to include overseas units and hospital shows. It is now presenting weekly a program of one act plays to finance the war service program which have been very favorably reviewed in the press. There are very serious weaknesses in relation to the political content of the material presented by the laboratory. (Tendencies toward estheticism, pessimism) and some of the weaknesses of the group theater have been carried over since many of the leading figures of the laboratory are from the group."

furnished the names of the executive board members of the Actors Laboratory as of April 7, 1947. There were 19 names shown on this list. Out of this number 11 have records of Communist activities and membership. The following 10 individuals have been previously identified in Section I of this memorandum as Communists where their Communist connections are set out:

Roman Bohnen
J. Edward Bromberg
Larry Parks
Art Smith
Abraham L. Polonsky

Mary Tarcai
Lloyd Bridges
Phoebs Brand
Morris Carnovsky
Hy Kraft

Jack Bragin, also one of the executive board members is an attorney whose practice is confined to the motion picture field. According to a most reliable and very delicate source of information, he has also been identified as a Communist.

According to the second the second the faculty of the school of the Actors Laboratory. Of these 11 members the actress Jacobina Caro and actress Phoebe Brand are Communists and their Communist Party affiliations are set out in Section I of this memorandum.

#### The American Youth for Democracy

The American Youth for Democracy, a nationally known Communist youth movement, has received the support of many Communists and Communist sympathizers in the Follywood area. The American Youth for Democracy is a successor to the Young Communist League. Among those individuals in the motion picture industry who have been active in the support of this group are Edward Dmytryk, director, Ring Lardner, Jr., writer, Dalton Trumbo, writer, Albert Malts, writer, Sam Ornits, writer and John Howard Lawson, writer, all of whom are known to be Communists. The Communist Party affiliations of these individuals are set out in Section I.

## Citizens Committee for the Motion Picture Strikers

This organization, according to Confidential Informant set up for the purpose of aiding the strike in the motion picture industry which occurred in March of 1945. This strike developed as a result of a jurisdictional dispute between the Conference of Studio Unions and the IATSE and was discussed under the section headed "Conference of Studio Unions." He stated that this Committee was under Communist control and that it was made up of individuals who were active in such Communist front groups in Hollywood as the Hollywood Writers Mobilization and the Hollywood Independent Citizens Committee, as well as the Screen Writers' Guild. Known Communist Party members, were active in leading this Committee. They included Frank according to Tuttle, Edward Dmytryk, and Mrs. Sadie Ornitz, wife of Sam Ornitz, formerly a Communist Party functionary in Los Angeles. The Communist Party affiliations of Tuttle, Dmytryk, and Sam Ornitz are set out in Section I of this memorandum. related that the entire strength of the Communist Party was concentrated on the strike through this Committee. He stated that leaflets and bulletins signed by the Los Angeles County Communist Party and other Communist Party branches were distributed freely by members of this group who engaged in picket duty.

## The National Committee to Win the Peace

Confidential Informant related that this organization came into existence in Hollywood on May 12, 1946, and was sponsored by many individuals who have previously been affiliated with the Communist movement through various front organizations. In this connection, it should be pointed out that the National Committee to Win the Peace is known to have been promulgated and supported by the Communist Party, its press and supporters. The Los Angeles meeting held on May 12, 1946, referred to above, was under the guidance of Communist William Pomerance, Executive Secretary of the Screen Writer's Guild, and Communist sympathizer Willis J. Hill, President of the People's Educational Center. The Communist infiltration and influence in these two groups have been discussed in this section of the memorandum.

## The Hollywood Forum

The Hollywood Forum, according to Informant was held under the auspices of the "Daily People's World," West Coast Communist newspaper. This group, devoted to the discussion of Communism or Communist propaganda, was under the control of many Communists and Communist sympathizers affiliated with the motion picture industry. Individuals who have been active in this group include Waldo Salt, Sam Ornitz, John Howard Lawson, and Alvah Bessie, all of whom have been identified as Communists. Their Communist Party affiliations are set out in Section I of this memorandum.

## John Barnes and Associates

In August of 1946 Confidential Informant related that this organization was a recently formed "public relations"-type group which had announced that its functions were to "see that liberal, progressive commentators such as are listed as supporting the organization, are kept on the air as an antidote to the radio prostitutes who put their personal well-being above that of their fellow Americans...." Among the persons listed as supporting this group who are directly or indirectly connected with the Hollywood Film Industry are: Averill Berman, radio commentator who was a member of the Executive Council of the Hollywood Independent Citizens Committee for the Arts, Sciences, and Professions, and Peter DeLima, radio commentator who has been connected with the Progressive Citizens of America as well as the Hollywood Writers Mobilization. All of these organizations mentioned above have been subjected to Communist infiltration or influence. Confidential Informant reported that also listed as supporting this venture were businessmen in Los Angeles, all of whom lean toward the Communist position.

# Western Council for Progressive Business, Labor and Agriculture

Confidential Informant has related that this is also a pressure-type organization in the Hollywood Section which cooperates with John Barnes and Associates. This group, according to is obviously a Communist pressure group because of the names given as supporting it. Some of them are: Paul Robeson, Bartley C. Crum, and Robert W. Kenny. The Communist affiliations of Kenny and Robeson are previously set out in this section of this memorandum. Concerning Bartley C. Crum, the Washington Daily News for Deptember 4, 1946, reflected that Crum was Vice-President of the American Committee for Spanish Freedom, a sponsor of the American Youth for Democracy, an initiating sponsor of the Independent Citizens Committee of the Arts, Sciences, and Frofessions, and a Vice-President of the National Lawyers Guild. All of the above groups have been infiltrated or were under the influence of Communists or Communist sympathizers.

## The American-Russian Institute

Confidential Informant that the American-Russian Institute opened an office at 6607 Hollywood Boulevard. It should be pointed out that the American-Russian Institute is a Soviet propagandatype organization which acts as a dissemination center for Russian propaganda in Hollywood. Alvah Bessie, writer, identified in Section I as a Communist, and Lewis Nilestone, who has been reported by Informant as having been a member of the Hollywood Democratic Committee, the League of American Writers and the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, have been affiliated with this organization. Additional information concerning the American-Russian Institute is also set out in this summary under the section captioned, "Soviet Activities in Hollywood."

# The Civil Rights Congress

The Civil Rights Congress is a national Communist front organization formed as the result of the merger of the National Federation for Constitutional Liberties, International Labor Defense, and the Michigan Civil Rights Federation. The International Labor Defense was an organization under the influence of Communists and Communist sympathizers, and the other two above mentioned organizations were declared subversive by the Attorney General in that they came within the purview of the Hatch Act. The Civil Rights Congress has been active in smear-type activities directed at the Department of Justice and the Bureau. For example, the "Milwaukee Journal" on September 7, 1946, reflected that a letter had been sent by the Kilwaukee Chapter of the Civil Rights Congress to the President of the United States, asking for the removal of Attorney General Tom Clark and Director John Edgar Hoover for failing to bring the lynchers to justice. In addition, this organization has been very active in fighting the Taft-Martley Labor Bill, defending the civil rights of Gerhardt Eisler and denouncing all efforts to outlaw the Communist Farty. This organization has received the support of such well known Communists in the motion picture industry as Ring Lardner, Jr., who has been carried as a member of the National Board of the Civil Rights Congress. The Communist Party affiliations of Ring Lardner, Jr., are set out in Section I of this memorandum.

# Southern Conference for Human Welfare

The Southern Conference for Human Welfare, a national Communist front movement, which has been described by Earl Browder as a transmission belt used by the Farty for the dissemination of its propaganda, received the support of the motion picture industry, primarily through the efforts of Melvyn Douglas, husband of Helen Gahagan Douglas, who has been affiliated with such groups as

the Hollywood Democratic Committee in an executive capacity. This affiliation of Melvyn Douglas is set out in the Jack Tenney Un-American Activities report for the State of California to the 55th California Legislature. Informant reported during March of 1947 that Melvyn Douglas acted as the Hollywood representative of this organization in a money-raising campaign. He mailed out letters soliciting funds under his own signature.

## The National Negro Congress

The National Negro Congress is a nationally known Communist front organization under the control of Dr. Max Yergan, a known Communist. This organization has been declared subversive by the Attorney General in that it comes within the purview of the Hatch Act. The December 12, 1946 issue of the Los Angeles Sentinel, Negro Newspaper, carried a list of the members of the Executive Board of the Los Angeles Chapter of the National Negro Congress. Included among those listed was John Howard Lawson, Communist screen writer.

## The Russian-imerican Club

Informant as related that in August of 1944 this Club was created in Hollywood with the announced purpose of raising money for the people of the Soviet Union through the Russian-American Society for Medical Aid to Russia. Included among the Communists who have supported this organization is Frank Tuttle who has been identified in Section I as a Communist. In addition, Lewis Milestone, previously identified in this section of the memorandum, together with others who have supported the Communist front movement, supported this organization.

## IV. COMMUNIST INFLUENCE IN MOTION PICTURES

As a preface to this section, it should be pointed out that it has not been a function of this Bureau to review motion picture productions for political content for it was not believed that the Eureau's representatives are experts in this field nor was it believed that censorship of motion pictures was within the purview of the activities of the Bureau. Our investigation of Communism in Hollywood has for the most part been directed toward the investigation of the individual Communists, Communist front organizations, Communist infiltration of the labor groups and the general activities of the Communist Party in the Los Angeles area. However, in conjunction with our investigations, reports have been received from Confidential Informants and other sources concerning the tactics used by the Communists in their attempt to influence motion pictures and actual examples of Communist propaganda in motion picture films. This data will be set out in this section.

Background and Tactics Used by the Communists to Inject Communist Propaganda in the Motion Pictures

As has been pointed out in Section I of this memorandum, an article in the Daily Worker for August 15, 1925, was written by Hilly Muenzenberg, the German Communist propagancist, in which he quotes Vladimir Ilitch Lenin as stating with regard to the motion picture:

"You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses, in still a much greater extent to the village. You must always consider that of all the arts the motion picture is for us the most important."

Likewise Muenzenberg quoted Gregory E. Zinoviev, the Chairman of the Executive Committee of the Communist International in 1925, as stating:

"The motion picture in the possession of the bourgeoise is the strongest means for the portrayal and befuddling of the masses. In our hands, it can and must become a mighty weapon of Communist propaganda and further enlightenment of the widest working masses."

with the preceding quotations set out to show the importance placed upon the motion picture by leaders of the Communist International, it is readily understandable how in 1935 the top structure of the Communist Party, USA, according to Confidential Informant of the Los Angeles Office, set down instructions to the communication in the Los Angeles area to concentrate their activities on the motion picture industry, specifically requesting that they concentrate on the so-called intellectual groups which are composed of directors, writers, actors and high-paid technicians.

According to the Communist Party has continued its program of concentrating on the writers and directors in the motion picture industry for the purpose of injecting propaganda into the motion pictures. These writers and directors are in a position in the creative field to determine the content of the picture. The writer who creates a dialogue and the director who interprets the same are in a position to influence political feeling contained in any given picture. For this reason, the lass stated, the political views and background of the writer and director in the motion picture industry are utilized to the fullest extent by the Communist Party. This has resulted in the infiltration of known Communists and fellow travelers into the writers and directors' groups.

has related that World War II permitted those writers and directors who acted under Communist guidance to insert sequences and episodes into a picture in a most clever manner. For this reason, he related, the Com unist apparatus in the motion picture industry has been most successful, having placed in the majority of war pictures those writers and directors who were in sympathy with the cause of Communism. Stated that the crowning achievement in this respect was the picture "mission to Moscow".

controversy throu hour the inited States it was necessary that the Som unist technique be changed. We related that the Communists then decided that the Communist writers and directors must become more subtle. He stated they are now content to insert a line, a sentence or a situation carrying the Communist Party line into an otherwise non-political picture, having found that this method is more effective by reason of the fact that it does not appear to be purposeful but just incidental. He related that this subtle method of getting propaganda into the pictures was not restricted to war-type pictures or serious drama. He stated that the Communist message was also conveyed in the so-called "musicals".

He also related the Communists, in influencing the production of these pictures, do not only direct their efforts at injecting propaganda into the pictures, but also prevent all material that the Party might consider objectionable to its current program from appearing in pictures. It has been reported that on several instances the Communist element has actually prevented the making of certain pictures.

Among the pictures of this type, according to was "Uncle
Tom's Cabin", written from the book by Harriet Feecher Stowe. Production of
this picture was particularly attacked by elements of the Communist Party due
to the fact that it was felt that the picture did not reflect a proper
attitude on the part of the negroes. As a result of this pressure, this

met similar pressure. The Communist Party objected to nim because of his expressed political opinions regarding labor. He was labeled as a Fascist, a Mazi sympathizer, a reactionary and an isolationist. Pressure was said to have been put on a number of film stars to refuse leading roles in the picture. It was also said that a number of writers were threatened causing some of them to refuse to do the script. This again resulted in the picture being withdrawn from production.

has related that a group of motion picture writers, producers and directors who are aware of the Communist activity within the motion picture industry, had assembled considerable information setting forth the purposes and aims of the Communists in connection with the production of motion pictures. Among those who had done this were; James McGuinness, and Ayn Rand, screen writers; Robert Arthur, producer; Mrs. Robert Arthur and Morris Myskind, free-lance screen writers as well as Lela Rogers, screen writer and producer. There is set out hereinafter the purpose of the Communists in Hollywood according to the information assembled by this group:

"The purpose of the Communists in Hollywood is not the production of political movies openly advocating Communism. Their purpose is to corrupt non-political movies by introducing small casual bits of propaganda into innocent stories and to make people absorb the basic premises of Collectivism by indirection and implication. Few people would take Communism straight, but a constant stream of hints, lines, touches, and suggestions battering the public from the screen will act like drops of water that split a rock if continued long enough. The rock that they are trying to split is Americanism".

This group has also prepared a list of some of the more common devices used by the Communists to disseminate their propaganda. They include the smearing of the free enterprise system, the smearing of industrialists, presenting of wealth as evil, presenting of success as evil, glorification of failure, glorifying depravity, glorifying collectivism, smearing the independent man and belittling of American political institutions.

In addition to the above, this group has pointed out that it is the Communist aim never to show the Soviet form of government or Soviet policies in an unfavorable light. According to only 25% of a screen story has to be written by a particular cereen writer to obtain the screen credits for writing the screen play. Consequently other writers, according to these sources, particularly Communists, can work on a motion picture script and their identity would not become publicly known.

As an additional indication of the influence to which members of the Screen Writers Guild were subjected, the following quotation is being set out. This quotation was taken from the Hollywood Reporter dated August 20, 1946, and is a statement made by John Howard Lawson at a "Party Line Indoctrination Center" to a young group of student actors.

Winless you portray any role given you in a manner to further the Revolution and the Class War, you have no right to call yourself an artist or an actor...You must do this regardless of what the script says or of what the director tells you. Even if you are nothing more than an extra, you can portray a society woman in a manner to make her appear a villainess and a snob. And you can portray a working girl in such a way so as to make her seem a sympathetic victim of the capitalist system. It is your duty to do this at whatever studio you may find yourself employed."

In addition to the foregoing data, it must also be pointed out that the Communists' strategy and tactics included the use of the Aesopian language to disseminate and propagate their Communist ideologies. In other words, the Communists will use such words as Fascism or Democracy not in the same fashion as a true American. We understand as the meaning of Fascism, the type of government under littler and Mussolini, whereas the Communists in using the term Fascism mean any political action or word which is contrary to the Soviet union. When we refer to a democratic government, we mean a true democracy as we have in the United States today, whereas the Communists in using the term democracy as applied to a form of government mean a government under the control of the State, free from capitalism and free enterprise which can only be possible in the Union of Soviet Socialist Republics. The use of this type of veiled propaganda utilized by the Communists may also be injected into motion picture films by the Communists and Communist sympathizers active in the writing and production of motion picture films.

# Analysis of Motion Pictures Disclosing Communist Propaganda Therein

"KEEPER OF THE FLAME"

Released by Letro-Woldmyn-Mayer on February 5, 1943

Producer — Victor Saville

Associate Producer — Leon Gordon

Director — George Cukor

Screen Flay — Donald Ogden Stewart

(Based upon a novel by I.A.R. Mylie)

Cast — Starring Spencer Tracy and Katharine Hepburn

The author of the screen play, Donald Ogden Stewart, has been identified by Confidential Informant ational functionaries of the Communist Party, as a Communist. In addition, Howard DeSilva, the actor, is a member of the supporting case of this film and he has been identified as a Communist in Section I.

Katharine Hepburn, according to has been associated with Communist inspired or directed activities in the Hollywood area. In made available a portion of the script of this picture which is taken from the opening scene. Christine is played by Katharine Hepburn and Steve by Spencer Tracy. Immediately proceeding the scenes depicted in this script, Christine was married to a successful doctor but let him go to his death by driving into a washed-out bridge when she could have prevented his death. Christine is attempting to explain to Steve why she let her husband go to his death.

"Steve: I can believe in you so much that you can't help yourself.
You'll have to be what I believe you are.

"Christine: (softly) I have been wanting to talk to you since that first night you came. I can fight you no longer. (after a moment) I married a legend—a legend about a hero. I didn't know that at first. I worshipped Robert. Perhaps to worship anyone is to destroy them. Everybody worshipped him—no, the image of him, the image that had been carefully built up in people's minds, deliberately built up I now believe, built up with a terrible purpose. When I found out what that purpose was I had to destroy the image. No, I had to destroy the man to save the image. Yes, that was it.

"Steve: That terrible purpose?

"Christine: I didn't know it was terrible once. You heard his mother this afternoon.

"Steve: His mother is insane.

"Christine: But Robert wasn't. He really believed in littler's new order.

"Steve: nobert Forrest!

"Christine: He had come to despise the people who worshipped him--all of us. (as Steve looks at her) Yes, me too. We were all beneath him. I didn't know what had happened. I suppose I was a bit like

that myself. I believed in a few. Leaders. Rulers. And then, as Robert began to change, I saw the face of Fascism in my own home. Hatred. Arrogance. Cruelty. I saw what German women were facing. I saw the enemy.

"Steve: kobert Forrest.

"Christine: On the morning of the accident, I stole his keys, came here and opened this. (she moves to an enormous, specially-built filing cabinet) This is what I found. (as she speaks, she throws open the doors of the cabinet and we see a well-ordered array of drawers, cubby-holes, etc., containing papers, long lists of alphabetically indicated documents) Here is the key to Robert Forrest's Fascist organiztion. (she presses a button and a secret drawer jumps out) Of course, they didn't call it fascismthey painted it red, white and blue and called it Americanism. (she takes out an ominous bunch of stocks and bonds) These are the funds to see it through, (she hands a stack of unnegotiable bonds to Steve) a fantastic amount subscribed by a few men to whom money meant nothing any more, but who wanted political power and knew they could never get it by democratic means. (she takes a card from an index) Here are their names. (Steve takes the card, glances at it, puts it in his pocket. Christine turns back to the cabinet) But what really sickened we was the essence of their plan. Here are some articles -- (from a drawer she pulls out a stack of typed manuscripts) all ready for release, to stir up the little hatreds of the whole nation against each other. (she hands Steve the first article) This is the copy of an article to be used in an anti-Semitic paper attacking the Jems. (she hands Steve the second article) This was to be used in the Farmers Gazette to stir them up against the city dwellers. (handing him another article) Here is an article to stir up hatred against the Catholics..(she gives him still another article) This is anti-negro... (handing him another article) This is against trade unions.. (she gives Mu still another page) This is a subtle appeal to the ilu ilux klan.

Steve examines each of the papers as she gives then to him. She goes back to the cabinet and produces more evidence.

"Christine: This is an interesting list of newspaper editors who had either sought public office in vain or had sought to dictate who would occupy office, and because they didn't succeed believed that the people were a great, stupid beast.

(while Stave is glancing at this paper, she turns back and runs her finger over the card index in a long drawer as she speaks) These were men who served their country in the last war but who were failures in business, who again longed for the power of rank and the prestige of a uniform. (she presses a button, which opens a spring door in the cabinet. She lifts out a small book) This contains the names and addresses of the men who were designated to be America's first storm troopers. (Steve's face hardens as he takes the book and shoves it into his pocket grinly) But what shocked me the most was the complete cynicism of the plan! Each of these groups was merely to be used until its usefulness was exhausted. Hates were to be played against hates. When one group seemed to be getting too powerful, it would be killed off with another group. And in the end all these moor little dupes who never realized to what purpose they were lending themselves would be in the same chains, cowed and enslaved, with Robert Forrest and his handful of power-thirsty henchmen cracking the Whip."

this is a good example of the negative approach and the indirect tactics used by the Communist writers in getting across the Communist Party line. He stated that in this script the writer has, in a veiled manner, attempted to make the audience believe that Fascism and Americanism are synonymous.

"THE MASTER RACE"

Producer -- Robert Golden
Writer and Director -- Herbert Biberman
Collaborators with Biberman -- Anne Froelich
Rowland Leigh

Cast included — Morris Carnovsky
Lloyd Pridges

The Director and script writer, Herbert Biberman, is identified in Section I, of this memorandum, as a Communist. Anne Froelich, who collaborated with Biberman, is also identified in Section I of this memorandum as a Communist. Actors Lloyd Bridges and Morris Carnovsky have also been identified by most reliable and very delicate sources as Communists and their Communist connections are set out in Section I.

This picture was reviewed on February 14, 1945, by three Agents of the Los Angeles Office who were well schooled in Communist investigations and Communist Party propaganda. After reviewing this picture, they independently wrote reviews setting forth their opinions as to the Communist propaganda set out in the picture. A summary of their opinions is set out below.

In the first instance, the character, Colonel Von Beck, the German underground leader, was created and depicted as possessing all of the detested qualities attributed to the German race. The Major Phillip Carson, the American Army officer in charge of the liberated town of Kolar was depicted as a man and officer of very mediocre abilities. The British officer, Captain Forsythe, was depicted as being far below Lajor Carson in abilities and radiated weakness in all of his activities, whereas Lt. Andrei Krestov of the Russian Army was depicted as a superman in physical appearance and ability. He was shown as possessing ability to perform any type of task assigned to him and as being a real leader. A second example which appeared to contain propaganda was a series of scenes intended to give the impression that religious freedom exists in Aussia. One of the scenes reflected that the young German officer was surprised to learn that religion was permitted in Russia. He appeared to be haunted by the vision of having thrown a hand grenade upon the altar of a church in the Ukraine. The main theme of the story was to establish unity of the United Mations in war and peace, which, of course, was the Communist Political Association line at the time this picture was produced. This is a praiseworthy theme, but it has particular significance when it is realized that the writer, Biberman, is a former active leader of the American Peace Mobilization in Mollywood and later, with the change in Soviet policy, called for all out unity.

#### "NORTH STAR"

Released by RNO Pictures, Inc. on October 13, 1943
Producer — Samuel Goldwyn
Associate Producer — William Cameron Menzles
Director — Lewis Milestone
Author — Hillian Hellman
Screen play — Hillian Hellman
Cast: Starring — Anne Baxter Dana Andrews
Walter Brennan Ann Marding

Walter Houston Jane Withers

The author and writer of the screen play for this production, Lillian Hellman, has been identified by Confidential Informant of the New York Office, as a Communist. In addition, Confidential Informant of the of the Los Angeles Office has reported that Hellman is a high ranking Communist who has associated exclusively with known Communists and Communist sympathizers for the past 20 years.

Lewis lilestone, the Director, according to has associated with known Communists and Communist sympathizers.

Also, in the supporting cast is Ruth Helson, acress, who is identified in Section I as a Communist.

In conjunction with this picture, it should be pointed out that Goldie Arthur, the ex-secretary of Samuel Goldwyn, well-known motion picture producer, and presently the wife of Mobert Arthur, Universal Studios' producer, indicated that she was closely associated with the detail involved in the production of this picture. She related that Samuel Goldwyn had attempted to delete such of the obvious propaganda which was originally injected into this film. Nowever, he was unable to take all of it out. This source reported that in addition to the giving of a fictitious picture of the situation in mussia, the film portrayed the idea that collective farming was the only successful way to farm.

"PRIDE OF THE MARINES"

Released by warner Brothers on August 7, 1945
Producer -- Jerry wald
Director -- Delmar Daves
Author -- Moger Mutterfield
Screen play -- Albert Maltz
Adaptation -- Marvin Borowsky
Cast: Starring -- John Garfield
Eleanor Parker

Albert waltz, writer of the screen play has been identified in Section I as a Communist. In addition, John Garfield, leading actor in the motion picture, has been identified as a Communist.

According to Jack offitt, who wrote a review of this film in the followood Review of September 10, 1945, is alort to the Communist tactics in the Lotion pictures and a hitted this picture which was entertaining and well done, had Communist propaganda injected into it by the author. The following quotation is taken from Foffitt's article:

"Unfortunately, the soap box hasn't been completely climinated. In one sepaces in. Daves and in. haltz have dragged the old farty line into their love story about as gracefully as if they were

lugging a dead bear up a flight of stairs into a boudoir. They say everything they can think of to provoke doubts concerning representative government and the free enterprise system. Employers are accused of everything from racial prejudice to a conspiracy to scuttle the G.I. Bill of hights. The screen should be used as a forum for public discussion. But there is a great deal of difference between imnest argument and biased propaganda. There should be, as Justice Oliver Wendell Holmes once put it, "A free trade in ideas" so that the public can choose what is best in 'the competition of the open market!. That is the theory behind the American constitution. In the scene I refer to, carry accusations are hurled which the other side gets no chance to answer. It represents, not a discussion, but a monopoly of ideas."

USONG TO REAL BERT

Released by Columbia Pictures, Inc., January 8, 1945 Producer - Louis F. Edelman Director -- Charles Vidor Author -- Ernst Larischka Screen Flay - Jidney Euchman Cast: Starring -- Paul Juni Herle Oberon Cornel Wilde

The author of the screen play, Sidney Buchman, a well-known screen writer, has been identified in Section I of this memorandum as a Communist.

following remarks with regard to Communist propaganda injected into this picture. "Song to Remember";

"This motion picture represents a subtle complete distortion of historical facts. It deals with the life of Chopin. Chopin escapes from Poland and works in the underground against Aussia during the revolutionary period in 1917. He further flees to Paris where he becomes acquainted with a rich woman who feels sorry for him because he is poor and ill. She takes him in and encourages lim to study and compose music so that he may make something of himself and gain material wealth. Chopin's friends from Poland contact him and ast him to stop his work of composing and go on a tour and collect money which is to be donated to the people for the people's causes. They accuse him of being selfish. "The rich woman who befriended Chopin is pictured as very evil.

The picture deals much with the individual rights as against the rights of the masses. Chopin is convinced he must go to work for the people so he gives up his desire to carry on his work from Paris and goes on a tour whore he becomes more ill and finally dies.

"The chief propaganda in addition to the above is that the man has no rights for himself but should live for the people and particularly persons of prominence like Chopin should even give his life for the masses so as to lead inspiration for them instead of gaining fame or glory for himself."

According to formerly associated with RKO Studios who is an independent writer and producer, Artur: Rubinstein, the well-known planist was known to have protested to Harry Cohen, head of Columbia Pictures due to the fact that the production distorted the fact. Cohen informed Rubinstein that very few of the American people would know the difference and he thought the picture would make money.

"THE BEST YEARS OF OUR LIVES"

Released by Samuel Goldwyn through RKO Pictures, Inc. On December 25, 1946

Producer -- Samuel Goldwyn

Director -- William Wyler

Screen play -- Robert Sherwood

(From the novel Glory for We by Mackinlay Kentor)

Cast: Starring -- Myrna Loy

Frederic March

Dana Andrews

According to the writer of this screen play, although not known to be definitely a Communist, was one who associated with them and frequently gave them aid and comfort. It was pointed out by these incividuals that this was a good example of a picture in which the screen credits did not reflect any outstanding or well-known Communists as associated with the production of the picture but it was believed by these incividuals that the script was "dressed" by Communist writers who did not receive screen credits. According to

Howard Koch had done some of the work as a writer on this script. Koch is believed by



Frederic March, one of the starring actors in this play, has been identified by Confidential Informant as a Communist.

Roman Bohnen and Howland Chamberlain, both of whom are identified in Section I of this memorandum as Communists, were included in the supporting cast.

The publication "Plain Talk," in the April, 1947, issue, carried an article written by William Markham in which Markham pointed out that this picture contained Communist propaganda which was subtly injected into the film. It was referred to as a masterpiece of "subversive half-truth."

in discussing the picture, "The Best Years of Our Lives," stated the picture portrayed the upper class in a bad light. He recalled that the banker was portrayed as a mean, avaricious individual. One scene which discussed as illustrating his point occurred when Frederic March went to see his boss, the banker, to tell the latter that he, March, had made a loan to a GI. Once March turned away, the banker's face changed and he registered disapproval of the former's action. This tended to show the banker as a mean individual. In the picture, according to the March attacked the banker at a public meeting which tends to give the audience the impression that bankers as a class are evil. related that other unnecessary "stuff" was also put in.

William Z. Foster, national leader of the Communist Party, USA, held a meeting on September 10, 1947, in a Los Angeles Hotel with California State Secretary William Schneiderman and Los Angeles County Communist Party Chairman Ned Sparks. Agents of the Los Angeles Office who were in an adjoining room overhoard Foster, in speaking of current motion picture productions, state with regard to the motion picture "The Bost Years of Our Lives," "That was real stuff." He referred to this picture as well as "The Farmer's Daughter" and "Crossfire," which are also discussed in this Section, by stating, "They are standing them on their ears." Foster indicated that all three of these pictures were very fine productions.

"IT'S A .. ONDERFUL LIFE"

Released by RKO Pictures, Inc. on December 19, 1946.

Producer -- Frank Capra

Director -- Frank Capra

Screen play -- Frances Goodrick, Albert Hackett, Frank Capra

Cast: Starring -- James Stewart

Donna Reed

Lionel Barrymore

154

in this picture the screen credits again fail to reflect the Communist support given to the screen writers. According to the writers Frances Goodrick and Albert Hackett were very close to known Communists and on one occasion in the recent past while these two writers were doing a picture for Letro-Goldwyn-Mayer, Goodrick and Hackett practically lived with known Communists and were observed eating luncheon daily with such Communists as Lester Cole, screen writer, and Earl Robinson, screen writer. Both of these individuals are identified in Section I of this memorandum as Communists.

Fith regard to the picture, "It's A Wonderful Life", stated in substance that the film represented a rather obvious attempt to discredit bankers by casting Lionel Earrymore as a "scrooge-type" so that he would be the most hated man in the picture. This, according to these sources, is a common trick used by Communists.

In addition, stated that, in his opinion, this picture deliberately maligned the upper class, attempting to show the people who had money were mean and despicable characters. The related that if he had made this picture portraying the banker, he would have shown this individual to have been following the rules as laid down by the State Bank Examiners in connection with making loans. Further, stated that the scene wouldn't have "suffered at all" in portraying the banker as a man who was protecting funds put in his care by private individuals and adhering to the rules governing the loan of that money rather than portraying the part as it was shown. In summary, stated that it was not necessary to make the banker such a mean character and "I would never have done it that way".

recalled that approximately 15 years ago, the picture entitled "The Letter" was made in Russia and was later shown in this country. He recalled that in this mussian picture, an individual who had lost his self-respect as well as that of his friends and neighbors because of drunkeness, was given one last chance to redeem himself by going to the bank to get some money to pay off a debt. The old man was a sympathetic character and was so pleased at his opportunity that he was extremely nervous, inferring he might lose the letter of credit or the money itself. In summary, the old man made the journey of several days duration to the bank and back with no mishap until he fell asleep on the homeward journey because of his determination to succeed. On this occasion the package of money dropped out of his pocket. Upon arriving home, the old man was so chagrined he hung himself. The next day someone returned the package of money to his wife saying it had been found. draws a parallel of this scene and that of the picture previously discussed, showing that Thomas Litchell who played the part of the man losing the money in the Capra picture suffered the same consequences as the man in the Russian picture in that Mitchell was too old a man to go out and make money to pay off his debt to the banker.

#### "THE FALLER'S DAUGHTER"

Released by RMC Pictures, Inc., on May 6, 1947 Starring: Loretta Young Joseph Cotten Ethel Barrymore

an independent writer and producer, previously referred to in this section of the memorandum, related that the Communist propaganda in this picture was undoubtedly condoned by Dore Schary, producer, whom has had numerous arguments concerning the Communist form of government. Schary, according to instructed at the People's Educational Center, a Communist influenced school previously discussed in this memorandum. According to Informant Schary has been a close follower of the Communist Party line for a consilerable number of years. In referring to the picture, stated in substance that it was an obvious attempt to belittle present Congressional form of government in this country.

William Mooring, in an article entitled "From the Moliywood Sets" appearing in the National Matholic monthly magazine issue of August, 1.47, stated with regard to the picture, "The Farmer's Daughter", the underlying effect of the Film, viewed as one of the steady diets of such things, is to throw mud at the political factions known to oppose Communism, and furthermore, at the same time without naming the "Progressive" Party whose politics it upholds. It leaves with us the thought that only those who, like the farmer's daughter, believe in the naturalization of the banking system and other familiar tenets of Communism, are honest or humanitarian.

in referring to this picture, advised that he did not believe it contained any direct Communist ideology. He stated it exposed the crooked dealings of the upper class in politics and that it showed the complete control by political methods of a wealthy family in a community. Stated that it was tempered, however, and that this family was not shown as a vicious one.

التقايلة وتدريا

Released by REO Pictures, Inc., June, 1947 Producer -- Adrian Scott Director -- Elward Dmytryk Screen play -- John Paxton (Adopted from novel "The Brick Foxhole") Starring: .obert Young The producer of this picture is Adrian Scott and the Director Edward Dmytryk, both of whom are identified in Section I of this memorandum as Communists.

according to Informants this picture is a good example in which the racial angle has been unduly emphasized. In a report prepared by the Southern California Motion Picture Council, Inc., which is a known non-commercial, non-political, and non-sectarian group of organizations which furnish representatives to review motion pictures as they are released and make certain recommendations, the following information is disclosed concerning "Crossfire":

"This picture is near treasonable in its implications and seeming efforts to arouse race and religious batred, through mis-leading accusations; the use of a drunken, mal-adjusted soldier to typify our courageous service men and the use of minority groups to arouse suspicion and sympathy. This country was founded for religious freedom and has ever been the haven of security for the oppressed and persecuted of all nations. Here they have found peace, security and prosperity under just and equitable laws. Any effort to arouse class consciousness or antagonism is un-American; morally unsound; a perversion of facts and a secular effort to create permissions propaganda against unity and peace. It could have been a great peture, had the message of love instead of hate been consummated but it missed the mark. because one group was presented as intollerant, cruel and surderous, when all classes involved were to blame. The technical qualities are excellent. The photography is unusual. The opening scenes and susic, which was impressive throughout, create an atmosphere of impending deem. The story, a complex murder mystery, involves four service men, Keeley, Montgomery, Mitchell, Floyd and Samuels, a Jew. The picture is socially and morally unsound and cannot be commended for any audience."

this picture one race is placed against another. The advised with regard to this picture that certain of the speeches and by the actors were changed on the set and did not show up in the script. Specifically, he stated that a speech made by hobert Young in which he stated, "Jews have been killed, that is the history of America", was altered on the set by the addition of the last phrase "that is the history of America".

It is of interest to point out that the Commist newspaper, the Daily worker for August 31, 1947, in the column entitled "The Movies" by Harold J. Salemson, indicates that the Daily worker has taken the stand that the picture "Grossfire" is "a fine document against intolerance....It seems to us that the unconscious and semi-conscious anti-semitics are reacting very violently. The film MUST be bitting its mark..."

#### *BRUTE FORCE*

Released by United Artists, July, 1947
Producer — Mark Hellinger
Director — Jules Dassin
Screen play — Richard Brooks
Starring: Burt Lancaster
Hume Cronyn
Charles Bickford

The director of this production, Jules Dassin, has been identified as a Communist in Section I of this memorandum.

Life magazine dated August 11, 1947, in reviewing this picture pointed out that it was a picture with some good acting in it but "less praiseworthy is a turn about moral code which portrays each representative of law and order almost as a case history of depravity, while all the law breakers seem like real nice fellows". A review made by the California Congress of Parents and Teachers of Los Angeles, California, in the publication "unbiased Opinions" reflected the following information concerning the film.

"The characters portraying the officers are as follows: the Captain of the guard is a littler type; the warden is a weakling holding on for retirement; the prison doctor is a humanitarian who can endure the suffering he sees only by using drink as a narcotic."

The review in this periodical by the California Federation of Business and Professional Clubs, states in part as follows:

"Socially, it is insidious for sympathy, (it) is directed toward criminals while officers pledged to uphold the law are presented as cruel, vicious, and sadistic."

a confidential source of the Los angeles Office who reported that during the making of "Brute Force",

Jules Dassin, the director, attempted to insert a scene which in opinion was Communist propaganda. Dassin intended showing negroes and whites occupying the same cells and intended depicting some sort of strife between the races.

"LISSION TO LOSCOW"

Released by Marner Brothers, May, 1943 Producer — Robert H. Buckner Dechnical Director: Jay Leyda Screen Play — Erskine Caldwell Author — Joseph E. Davies

"Mission to Moscow", a Warner Brothers release of May, 1943, was produced by Mobert H. Duchner. Buckner was a former correspondent in Moscow of the "London Daily Mail". According to the Selected J. Leyda to act as technical director for the picture. Leyda had been in Moscow at the same time as Duckner where he had been connected with the Bureau of Revolutionary Writers of the Soviet Motion Picture Industry. Leyda is identified in Section I of this memorandum as a Communist. He was also active in the League of American writers, a Communist front group.

has related that the actual writer of the screen play "Lission to Moscow" was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years. He also made several trips to the Soviet Union. At one time, he was associate editor of "Soviet Russia Today", a Soviet propaganta publication. Prior to August, 1937, he was in favor of a collective security. During the life of the Witler-Stalin Mon-Aggression Pact, he supported the program of the American Peace sobilization and openly opposed Lend-Lease and Selective Service. After June 22, 1941, which was the date that the Soviet Union was invaded by the Nazis, he called for all-out aid to Britain, Soviet Russia and China.

The picture, "Mission to Moscow" is based upon the book, "Mission to Moscow" written by former United States Ambassador to Mussia, Joseph E. Davies. The pro-Soviet propaganda disseminated through this picture was so obvious that it was criticized by numerous newspapers on these grounds. Informant elated the picture caused a controversy which resulted in the Communist Party's changing its tecnique of inserting Communist propaganda into motion pictures.

"CASS TILTERLAME"

Arithm by — Donald Ogden Stewart

Donald Ogden Stewart has been identified by Confidential Informant of the New York Office as a Communist. According to Informant Stewart has been affiliated with the Communist element in the

motion picture industry for many years. The related that the captioned film is an example of distortion of facts. He related that the script deals with the "country club set" attempting to get government war contracts. Considerable effort on the behalf of this group was expended to maneuver Judge Timberlane out of town as he is represented as being an honest judge, the inference being that there are dishonest judges and this one was an exception. Trelated that furthermore this judge was pictured as a State judge when in reality a judge dealing with war contract cases should have been a Federal judge. Also this judge would have disqualified himself in connection with the trial in question.

According to this picture, which has not as yet been released, is to be made available to the public in the immediate future.

"BUCK PRIVATES COME HOME"

Screen play -- Frederick Rinaldo Starring -- Bud Abbott Lou Costello

The screen writer, Frederick Rinaldo, has been identified in Section I of this demorandum as a current member of the Communist Party in the Los Angeles area.

According to in the picture "Buck Privates Come Home", one scene portrays a party given for a General in the Army whereas intermingling scenes disclose an enlisted man on KP duty making the audience unnecessarily class conscious. In other scenes he depicts an enlisted soldier who remarks he is unable to go to the nurses quarters and makes the statement that enlisted man cannot go out with officers, the nurse in this case being an officer.

"TRE OF YOUR LIFE"
Screen play -- William Saroyan
Producer -- James Cagney

This picture is cited as an example of the rejection of anti-Communist propaganda, which was displayed at a session of the Arts, Sciences and Professions Conference of the Progressive Citizens of America held on thought control at the Beverley Hills Hotel on July 12, 1947. This meeting was attended by an Agent of the Los Angeles Office who related that the session was dominated by known Communists with the key-note address given by John Howard Lawson, Communist screen writer identified in Section I. The last speaker at this meeting was Paul Draper, a well-known dancer, who discussed the captioned production. Draper stated that while reading the soript he noted that it was to depict a play during the life of the Hitler regime and that his script required him to say a line which ridiculed Hitler and had the effect of calling Hitler the most serious menace of the day. Draper stated he realized that the comment concerning Hitler could have been written in Hitler's time and realized that the script should be revised. He related he asked the director, whose name he did not give, as to what line should be substituted for this line concerning Hitler. The director told Draper to substitute the name of Stalin for Fitler. Draper indicated that he realized the significance of such a statement and said he could not say such a line in the movie. He then commented to the audience that he had a great ambition to dance in the Soviet Union and the Balkans at some future date.

"BODY AND SOUL"

Released by Enterprise Productions

Producer -- R. B. Roberts
Director -- Robert Rossen
Screen Play -- Abraham Polonsky
Cast: Starring -- John Garfield
Lili Palmer
Anne Revere

The director, Robert Rossen, has been identified as a member of the Communist Party in Los Angeles. His Communist connections are set out in Section I of this memorandum. The screen writer, Abraham Polonsky, has also been identified as a Communist and his Communist connections are set out in Section I.

The cast includes John Garfield, who has been identified by Confidential Informant as a Communist, and Anne Revere, who also has been identified as a Communist and her Communist connections are set out in Section I of this memorandum.

who reviewed the picture "Body and Soul," stated that it deals with the prize fight racket and as far as Communist propaganda is concerned, he did not believe it was "as hot as others" he had seen. He related, "It portrays the rich and successful man in a bad light and the finest character of them all is a colored fighter." The colored fighter is managed by a dishonest premoter and is maneuvered into a position where he fights a bout with a clot on his brain and is killed. The manager, according to "knows it will kill him and in the picture uses the line 'so what, it's business."

In bribing various fighters, related, the white man takes the bribe and the negro refuses \$60,000 to throw a fight, portraying the negro in a fine light, which, according to the sister of propaganda in this picture. The negro fighting while injured knowing that he is injured and his manager knowing that it may be his death as well as the negro refusing a bribe while the white man accepts it shows the negro as a noble character and sympathetic character while the successful promoter is shown as an unscrupulous, dishonest, heartless individual.

"ANOTHER PART OF THE FOREST"

Presently in production at Universal-International Studios

Producer -- Jorry Bresler
Director -- William Gordon
Screen Play -- Lillian Hellman
Screen Adaptation -- Vladimir Pozner
Cast: Starring -- Frederic March
Florence Eldridge

The screen play of the above picture was written by Lillian Hellman, who has described as a Communist. In addition, the cast stars Frederio Farch and Florence Eldridge, March's wife. has also identified Earch and his wife as Communists.

With regard to Lillian Hellman, Confidential Informant of the Los Angeles Office in 1944 stated that she was a high-ranking Communist who had associated exclusively with known Communists and Communist front organizations for at least twenty years. In this connection, it should be pointed out that Informant is a former member of the Communist Party in Los Angeles.

According to this story deals with "the most dogenerate characters I know." He related that the story has to do with a Southern family living in a period immediately following the Civil War. The father has made considerable money by profiteering during the war which has resulted in continuous squabbles over money between him and his family. The southern aristocracy as a degenerate and ignorant class.

writer at Larner Brothers Studio, reviewed the script for this picture and has made the following remarks:

"This script as a whole, in story, theme, intention, and implication, is most certainly propaganda for Communism - or, more specifically, it is vicious propaganda against the capitalist system.

"The story presents a family of monsters in a small Southern town in the year 1890. All the members of the family are unspeakably depraved (except the mother, who is insane) and indulge in every possible kind of villainy, including incest. They are shown in a manner which implies that they represent a rising new social class - the businessmen.

"The sole motive of the family is greed for money. The father got his start by alleged 'profiteering' during the Civil War and by betraying Confederate soldiers to the Union Army for a financial reward. (He led Union soldiers to a Confederate camp, with the result that 27 young Confederates were slaughtered in their sleep - not a very flattering incident for the Union Army, incidentally.)

"The father, the two sons and the daughtor now spend all their time lying, cheating, double-crossing, blackmailing one another and everybody - in order to get money. The pursuit of money is made to appear evil and sickening - and the audience is left with the impression that money can be obtained only by such methods, that these are the only kind of people who can become rich. This is not said explicitly, but it is implied very forcefully - because there is not one line of dialogue, not a single reference to any honest method of acquiring wealth. The Rubbards are not presented as a freak family of scoundrels. They are presented, by implication, as the rich.

"All the other characters of the story, everybody in the town where the action takes place, are poor, ruined by the Civil War. The Hubbards are the only rich in the midst of general devastation. If there are any other kind of rich people in the town, the story never mentions them.

"There is not a single 'good' or actually sympathetic character in the whole story. As sole contrast to the Mubbards, there are only some ruined Southern aristocrats, who are futile, nelpless and stupid - such as the stuffy John Bagtry and the half-witted Birdie. These are presented as the only honest people and are placed in the position of 'sympathetic' characters - yet here is what they stand for:

## "Pages 101-102:

*John wants to go to Brazil right now.
The radical people down there are trying to abolish slavery, Mr. Hubbard, and ruin the

"country. The planters have been looking for Confederate officers so John will be able to fight again for his ideals."

#### MARCUS

*Why don't you choose the other side?
Every man needs to win once in his life.*

JOHN

'I don't like that way of saying it. I fight for a way of life.'

"Mero it is clearly driven home that John is not just a character in a story, but the representative of a 'way of life.' The only representative of the other, new 'way of life' which has defeated him, the representative of the capitalistic North as against the feudal South, the accomplice of the Union Army - is Marcus Hubbard (and his vicious children). No, Marcus is not just a villain - he is the symbol of the new economic order. This is stressed explicitly on page 102, where Marcus says to John:

### MARCUS

"Well, I disapprove of you. Your people deserved to lose their war and their world. It was a backward world, getting in the way of history. Appalling that you still don't realize it.

"The political message of the picture is certainly appalling. It tells people, in effect, that the course of American history consisted of a slave system which was replaced by something still worse, by the rise of capitalism — as exemplified by Marcus Hubbard. America had nothing to offer — except a choice between the 'ideals' of John Bagtry and the modern world of the Hubbards.

"This is not left merely to implication. It is stressed in a conversation between the two subhuman Hubbard sons, when Bon, the oldest, takes over his father's fortune through blackmail and looks forward to a brilliant financial future for himself.

"Pages 155-156:

BEN

'Big things doing all over the country. Railroads going across, oil, coal.'

### "OSCAR

(Eagerly)
Think we got a chance to be big rich, Ben?*
Een smiles.

"Hore you have the filthy, contemptible implication that the magnificent progress of American industry in the last 19th century, the great spurt of productive energy unequalled in history, the 'railroads, oil and coal' were created by or for the profit of men such as Ben and Oscari

"If the audience took this picture seriously, they would go out of the theater and murder the first person wearing a mink coat. The only thing to prevent this, will not be the authors' intention, but the lurid preposterousness of the story. The mondiscriminating, however, will leave the theater with a good charge of hatred and indignation against the rich, the businessmon and the American system as a whole.

"On page 119, Marcus Hubbard describes his past as follows:

#### MARCUS

'At nine years old I was carrying water for two bits a week. I took the first dollar I ever had and wont to the paying library to buy a card. At fourteen I was driving mules all day and most of the night. But that was the year I learned my Greek, read my classics, taught myself --*

"This is a fairly subtle point, and the audience might safely miss it, but this passage is a paredy on the life story of a self-made man. If larcus Hubbard were intended to be taken as a plain criminal, he would have been shown spending his youth in reform schools or indulging in petty larcenies. But no, he is given the standard biographyof a hard-working, ambitious self-made man. Only Communists would sneer at and discredit the kind of effort Hubbard claims to have made in order to rise and educate himself.

"On page 44, Hubbard's wife explains how he made his money during the Civil War:

#### LAVINIA

'People were dying for salt, and I thought it would be a kindness to run the blockade and bring it to them...Only I didn't think he would be asking eight dollars a bag for it - a tiny little one pound bag. Faxing money out of other people's misery!

"Most people are quite confused on what constitutes war profiteering - so it is a standard Communist practice to denounce legitimate capitalist

"methods in the guise of denouncing 'war profiteering.' By the proper definitions of a free economy, only dishonesty in obtaining or executing government contracts can be classified as 'war profiteering.' The activity denounced in the above dialogue - a man running a blockade and making a profit on a product which he alone is able to supply - is not profiteering, and is not reprehensible. People were not forced to buy his product, they needed it desperately, and there is no definable limit to how much profit a man may or may not make. The mere conception of limiting profit is a collectivist idea. In a free economy, profit is established by supply and demand - and nothing else whatever.

"Such a line as the suggestion that somebody should run a blockade out of 'kindness' is economic demagoguery of the worst kind. Neither 'kindness,' nor 'noble intentions,' nor altruistic motives can produce goods or pay for them. Somebody has to produce them and somebody has to pay. 'It is this mixture of 'kindness' with economics that is the sure sign of someone preaching a Communist economy.

"The line 'Making money out of other people's misery!' is practically a bromide of the Communist propaganda machine. If such a slogan is repeated of the neough and people actually accept it, it would justify any hungry bum in looting any gracer, because the gracer, too, could be defined as making money out of the bum's misery. The implication here is that it is evil to make money on something which others need. Since nobody buys anything unless he needs it, the further implication is that all profitmaking business is evil.

"Page 111, More of the same disgusting tripe:

### LAURETTE

* -- you got rich, bringing in salt and making poor, dying people give up everything for it.
Right in the middle of the war, men dying for you, and you making their kinfolk give you all their goods and monoy!

"Page 110, Harcus Hubbard says about his son:

### MARCUS

'And he steals a little. Nothing much, not enough to be respectable.'

"This may be just a wisecrack - or it may imply that you have to steal a lot in order to become respectable in our society."

# also read the script and stated as follows:

"The Children's Hour, 'The Little Foxes' and now this. Three in a row dealing with the most degenerate characters I know. 'The Children's Hour' was a great picture, but made you sick at your stomach. 'The Little Foxes' - you wanted to go out and brush your teeth after you saw it. It was diseased; every character in it was diseased, and yet it was beautifully written. This script is beautifully written, and every character in it is diseased. There is no character here that has any virtue unless it be the mother who was sick-minded, with the exception of three negroes, the three servants in the house. When they appear they are bright and good.

"This picture deals with the South in 1830. It starts with a celebration of a kind of Memorial Day for 20 young Confederates who were murdered, massacred by the Union Army because someone led them to the place where the men were camping and it had never been known who led them. Well, the story develops that it was the rich man of the town today who led the Army to the hiding place. His name is harcus; he is a money lender and owns the store and lends money at tremendous rates; he is either a Greek or he likes Greeks; he is always reading Aristotle. The mother is a weak, frightened woman, Lavinia, as we first see her, and sho is nervous and jumpy and comes down to pray at this field and her husband has forbidden her to go to it. This fine young colored girl gets her in time to bring her back to the house because her husband is a martinet. There is a character of a fine decent Northern money lender who comes down to loan money at 7 per cent and not the 10 and 15 per cent that Marcus has been charging, and the Ku Klux Klan, of which the younger son of Marcus is a member, rides him down and beats him up. The suggestion here was that his father had ordered him to do it because he tried to get money from his father for the act.

"Regina, the younger sister, and daughter of larcus, has been sleeping with one of the young Confederate men with whom she is in love who does not love her, and the elder brother plots against that situation in order to mix it up because he wants the sister to marry another young rich man. The Southern boy does not have any moncy. The brother wants his sister to marry a rich man instead of a poor one.

"It is a completely diseased group mentally and morally. The family attitudes and life are beyond belief when you read it, however, every character is believable because it is so finely done; that is to say, it is the same in all three plays. The characters are as believable in this play as they were in 'The Little Foxes' and 'The Children's Hour' because they are so magnificently drawn; because the woman is a magnificent writer."

The author, in portraying the characters, as has been stated above, showed them to be a completely degenerate lot. The saids

"They are the same people we met in 'The Little Foxes,' decayed gentry. Oscar, the second son of Marcus, is going to marry a little chippy that he calls one of the lower class, a little dance hall girl. The father answers: 'Some people are democrats by choice and some by necessity.' Ben, one of the brothers, tells his sister, in speaking of his father - 'Go up to him Rogina, put your arms around him. Lie to him like you always do;' and in talking about his daughter's lover, Marcus epitomizes him as follows: 'A dead man, a foolish man from an idiot world, a man who wants nothing but war, any war, just a war; a man who believes in nothing and never will.'"

This line, according to portrayed antiwar propaganda. considered it significant that "all the children hate each other; the line occurred John wants to go to Brazil right now. The radical people down there are trying to abolish slavery and ruin the country. The planters have been looking for Confederate officers, so John will be able to fight again for his ideals.'" stated that this gave him the opinion that this character wanted war anywhere at any time.

The speech on page 102 saying "Your people deserved to lose their war and their world. It was a backward world, getting in the way of history" was, according to Communist propaganda. Other Communist propaganda lines, according to was a speech on page 111 when a character named Lorette said: "How you got rich, bringing in salt and making poor, dying people give up everything for it; right in the middle of the war, men dying for you and making their kinfolk give you all their goods and money."

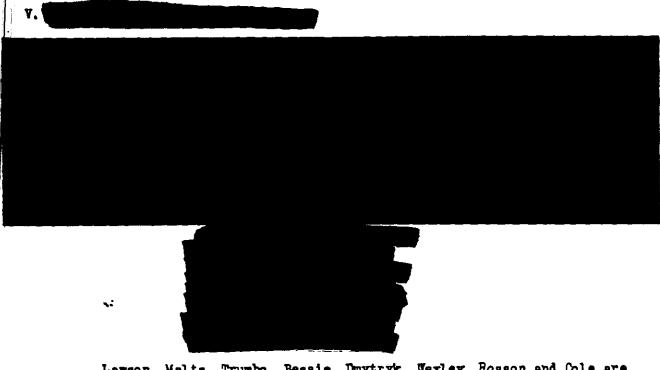
Considered the following line Communistic propaganda when Larcus, speaking of his son, said: "He steals a little. Nothing much, not enough to be respectable."

further said, "The only characters there that are decent are the negroes and the insane mother." One incident was pertrayed wherein none of the members of the family remembered the mother's birthday but the three negroes appeared in the scene in the midst of a family quarrel, carrying a cake which they had baked, showing that they were the only persons in the house who remembered the mother's birthday.

considered significant the following incident in the script when the elder son returned home: He tells the negro to carry his suitcase upstairs, whereupon Harcus says: "Take your valise to your room. It is not seemly for a man to load his goods on other men, black or white."

"Though ignorance becomes a Southern gentleman, cowardice does not." And in speaking of his sons, Marcus says: "My eldest, a penny-grubbing trickster; my accord, a proud illiterate." The scene wherein Colonel Isham, who represents the best people in the town, accepts bribe from Marcus because the Ku Klux Klan rode down and injured a waiter, is propaganda because it portrays the entire community as rotten and penurious. Summarized this picture by saying: "It is as straight a piece of propaganda as you could have for poisoning the mind against successful people."

With reference to the reviews and comments of the should be pointed out that they have vehemently requested that the Bureau keep confidential their identities as well as other individuals who review scripts for the Bureau. It is significant to point out that the scripts were obtained by the Los Angeles Office from reliable contacts at Universal-International and Paramount Studios who would be greatly embarrassed if it became known that the scripts were read by anyone connected with another studio. These scripts are considered as sacred property to the individual studio, and it is very difficult to get them for review.



Lawson, Maltz, Trumbo, Bessie, Dmytryk, Werley, Rosson and Cole are Communists and their Communist affiliations are set out in Section I of this memorandum. Edward G. Robinson has been identified as a Communist by Informant Charles Chaplin, according to may or may not be a member of the Communist Party. However, has stated that Chaplin has always gone along with the Communist Party and has helped them financially. He stated that Chaplin has financed the West Coast Communist newspaper "Peoples World." John Garfield, according to Informant has been affiliated with the Actors Laboratory, the Young Communist League, hollywood Anti-Nazi League, Hollywood Democratic Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions. All of the above organizations, with the exception of the Young Communist League, the former youth group of the Communist Party, USA, are discussed in Section III of this memorandum. Garfield has also been identified as a Communist by

Mikhail Kalatozov, Soviet motion picture representative came to Hollywood in August of 1943, where he endeavored to purchase American films. Among the films he sought to purchase were "Little Foxes" and the " Earl of Chicago." The first of these films depicts a degenerate Southern family, the latter is a story of a Chicago gangster in England. It may well be a part of Kalatozov's plan or procaganda technique to obtain such dictures in order to exhibit American life at its worst to the Soviet people, much in the manner that Adolf Hitler, through his propaganda ministry, tried to convince the German people for several years before the war that the United States was nothing more than a nation of Chicago gangsters.

Pollowing Kalatozov's return to the Soviet Union, his duties were turned over to the Vice Consul in Los Angeles. Since that time there have been limited contacts between Soviet diplomatic representatives and motion picture personalities.

In May of 1946, Gregory L. Irsky, formerly of the Amtorg Trading Corporation; Leonid Kozmatov, film camera man; and Boris Tolstogowsov, a film technician, came to the United States from the Soviet Union as a commission to study scientific technique on behalf of the Soviet Union, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Informant

motion picture manufacturing company, related that irsky in his contacts indicated that he was endeavoring to disseminate Russian propaganda type films on various phases of Soviet life, such as the Soviet military strength, under the guise of educational features, to American schools and colleges. This project, of course, did not materialize.

The Los Angeles papers carried numerous stories reflecting that Konstantin Simonov held a party aboard a Russian ship anchored in the harbor at Los Angeles. Among those who attended this party were Mr. and Mrs. John Carfield, Mr. and Mrs. Charles Chaplin and Lewis Milestone. The Los Angeles

Herald for May 28, 1946, reflected that the Jack Tenney (California State Legislature Un-American Activities Committee) group was going to conduct an investigation of thie party. It was reflected that the committee was interested in the elaborate banquet which was provided for the guests——— "While millions are starving in Europe———providing an ironic touch to the celebration honoring the proletariat."

With regard to Simonov's visit to this country, the June, 1946 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between Simonov and members of the Screen Writers Guild. The informal discussion was presided over by Dalton Trumbo, a Communist, whose Communist affiliations are set out in Section I and who is employed as a screen writer in the motion picture industry.

This article contained a question propounded to Simonov concerning the rights of a writer of his material. Simonov replied that Soviet writers do not sell their work outright to the film industry but rather only sell the right for screening, indicating that the right for publishing the material remains in the hands of the author. It should be pointed out that the Screen Writers Guild is the organization supporting the American Authors Authority, which program, conceived under Communist guidance, calls for the copyrighting and subsequent leasing of screen plays rather than the selling of screen plays to producers.





### Arthino Pictures, Incorporated

Artkino Pictures, Incorporated, was chartered in New York on July 22, 1940. It was registered, listing as its foreign principal, Soyuzintorgkino, Noscow, USSR.

The organization claims that it is engaged in the importation of motion picture films from Soviet Russia and the distribution of these films in the Western Hemisphere. Although there is no apparent direct connection between Artkino Pictures. Incorporated, and the Communist Party, USA; several

of the people associated with the organization have been identified either as members of the Communist Party, Communist Political Association or closely associated with the Communist movement through front organizations.

Rese Madeli, who was listed as Vice President in January of 1947 of Artkino Pictures. Incorporated, is married to Sam Madell, alias Sam Muldofsky. Sam Madell has been reported by several reliable sources, including and reliable informant as being actively affiliated with the Waterfront Section of the Communist Party in New York.

Ginger Canor, switchboard operator at Artkino, is believed to be identical with Gertrude Canor, who was born in New York City on February 2, a former member of the Communist 1925. Reliable informant Party and former confidential informant of the New York Office, reported that Ginger Robeson, believed to be identical with Ginger Canor, was among those present at the Innwood Victory Club of the Communist Political Association on February 6, 1945, at New York City. He also reported that she was among those present at two other meetings of this same Club, one held on December 26, 1944, and the other on January 23, 1945. Nancy Markoff, listed as a telephone operator at Artkino, has been referred to by informent ( a member of the OCPU, presently known as the MGB. At the present time this allegation has not been proven or disproven. However, investigation is being made to determine the exact status of this individual.

# VI. INVESTIGATION OF CONTUNIST ACTIVITIES IN THE POTION PICTURE INDUSTRY BY THE CONMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

The House Committee on Un-American Activities publicly announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to overthrow the Government.

It would appear that this decision on the part of the Committee was reached as a result of articles appearing in Los Angeles newspapers following a meeting in the City of Los Angeles on June 8, 1945, sponsored by the "New Masses," a Communist publication, and held in honor of William Gropper, cartochist for the publication. Principal speakers included Richard Bransten, also known as Bruce Minton, former contributing editor of the "New Masses," and his wife, Ruth McKenney, also a former contributing editor of the "New Masses," as well as Joseph Foster, film editor of "New Masses." With regard to Richard Bransten and Ruth McKenney, it will be recalled that on September 19, 1946, these individuals were expelled from the Communist Party for an unauthorized release of a report on the National Plenum of the Communist Party held in July of 1946.

The Los Angeles papers reflected that the speakers indicated that Communist propaganda and activities in the future would be centered around Hollywood, that Communists were seeking to strengthen their ties with the White House, that pressure must be exerted to continue lend-lease to Russia and that "the thousands of pretty young girls in our Communist Youth Movement must volunteer as hostesses in USO's, canteens, churches, social groups—wherever the soldiers, sailors, and marines seek recreation and are prone to listen to persuasive voices." The latter quoted statement concerning young girls in the Communist movement appeared in the Los Angeles Examiner. However, the Agents of the Los Angeles Office who were in attendance at this meeting stated that this quotation was an inaccuracy on the part of the paper. The Agents attending the meeting also pointed out that the Examiner made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets." No such statement in fact had been made at the meeting.

The Congressional investigation was held as a result, and following the investigation the Committee prepared three confidential reports. The first report contained many blanket statements and conclusions which did not appear to be supported by evidence.

The first section of this report was devoted to the naming of some of the prominent Communists in Hollywood. The second section dealt with the Actors Laboratory, a Communist-influenced group, the Hollywood Independent Citizens Committee of the Arts, Sciences and Frofessions (formerly known as the Hollywood Democratic Committee), the Emergency Committee on KFI, the Anti-Defamation League, the Peoples Educational Center and the Hollywood Writers Mobilization, all of which were referred to as Communist-inspired groups, with brief statements concerning the activities of known Communists connected with these groups.

The next section set forth a list of names of individuals "believed to be" members of the Party in the Hollywood area. Section Four dealt with Communist activities in the various guilds in Hollywood and contained for the most part general statements concerning these guilds.

Part Five entitled "Communists in Labor Unions," was devoted in the main to Herbert K. Sorrell, one of the principal figures in the motion picture industry strikes. Part Six entitled "Russian Government's Interest in Motion Pictures," discussed primarily the visit of Mikhail Kalotozov to Hollywood. Kalotozov, who was in Hollywood during 1943 was a representative of the Soviet Film Industry, Soyuzintorgkino. The motion picture, "Mission to Moscow" was also discussed in this section, particularly with regard to the newspaper comments made concerning it, indicating that the picture was nonfactual and untruthful. The conclusion of the report discussed the aforementioned Communist meeting held in honor of the "New Masses." A considerable portion was also devoted to the alleged trouble that Ivan Levedoff, actor and writer, had in obtaining employment because he was opposed to Communists and Communism.

The second report, which was called a supplemental report, was dated September 28, 1945, and reviewed the publications: "International Theater," said to be an official publication of the International Union of the Revolutionary Committee, published in Moscow, Russia; "The New Theater," an American publication, the organ of the Workers Committee, which was a section of the International Union of the Revolutionary Theater; "International Literature," said to be an organ of the International Union of Revolutionary Triters published in Moscow; and the "T.A.C. Magazine," an American publication sponsored by the Theater Arts Committee. The international and Communist connections of these publications from available copies were reviewed and set out in this report.

The third report, another supplemental report, issued early in

1946, limited its scope to the activities and affiliations of the Communist activities engaged in by the writers employed by Metro-Goldwyn Mayer Studios.

This same Congressional Committee on December 3, 1946, held a preliminary hearing in Los Angeles concerning the Communist activity in the film industry and, according to reports received, only three witnesses were called and the hearings were superficial. The Committee announced, however, that it would return in January of 1947 to conduct extensive hearings on all phases of this type of activity in Hollywood.

The next statement concerning Communist activity in the motion picture industry was made by you in your testimony before this group on March 26, 1947. On this occasion you pointed out that the Communists launched their attack in Hollywood during 1935, directing their activities at the infiltration of labor unions and so-called intellectual and creative fields. You stated that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who used the prestige of prominent individuals in the film colony to further their cause. You also stilled that the Communists endeavored to insert into motion pictures Communist propaganda and to eliminate anti-Communist statements.

Following your testimony you will recall that Eric Johnston, of the motion picture industry, testified before this Committee. The Washington Post in reference to Johnston's appearance quoted him as stating, "As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the 'Daily Worker'! — as I can assure you I am ——."

As you will further recall, Father Cronin telephonically advised in Tamm that Johnston had requested him to draw up a program for the elimination of Communists in the motion picture industry. You will also undoubtedly have noted that Mr. Johnston and his associates have retained former Secretary of State James F. Byrnes. Byrnes, however, is only to act in an advisory capacity concerning the pending Un-American Activities hearings on Communism in the motion picture industry. These actions on the part of Johnston do not show a consistency with his statements as quoted in the Washington Post and referred to above.

Confidential Informant of the Los Angeles
Office, advised that members of the Un-American Activities Committee arrived in Hollywood on May 8, 1947, amid a great fanfare of press releases and head-lines, to conduct an inquiry concerning Communism in the motion picture industry

and to ascertain specifically the activities of Hanns Eisler, the brother of Cerhardt Eisler, who is employed in the motion picture industry as a writer.

Novelist Rupert Hughes testified before the Committee on May 15, 1947, at which time he stated that Communists dominated Hollywood to a large degree and specifically mentioned Charles Chaplin and John Howard Lawson. Jack Warner, Vice President of Warner Brothers Studio, also is said to have testified and complimented the Committee on the work it was doing.

Chairman Thomas of the Committee complimented Adulf Menjou for his enlightening presentation before the Committee, stating that Menjou testified that Communists in the film industry were so powerful that many of the "little people" were afraid to move against them.

Mrs. Lela Rogers, mother of Ginger Rogers, who appeared before the Committee; referred to "The Little Red School House" as being the People's Educational Center in Hollywood and also testified concerning an alleged Communist statement that her daughter refused to say in the motion picture "Tender Comrade."

Robert Taylor also testified, relating that he was forced by Lowell Hellett, former Administrative Assistant to the late President Roosevelt, into playing in a motion picture which favored Russian ideologies over American. The Los Angeles Examiner of May 15, 1947, from which this information was obtained, reflected that Wellett was also affiliated with the Office of Mar Information as the Director of the Motion Picture Division. The article further reflected that Mellett specifically came to Hollywood for the express purpose of overruling Taylor's objection to appearing in the 1943 release "Song of Russia."

Other individuals prominent in the film world who appeared before the Committee included screen actor Richard Arlen and Henry Ginsberg, Vice President in Charge of Production at Paramount Studios. Viktor Kravchenko, estranged Soviet official, appeared before the Committee and was quoted by the Los Angeles Examiner for May 17, 1947, as having stated that Hollywood was a serious intellectual front in the United States and it was necessary to clear Hollywood of the Communists and Communist sympathizers.

The New York Times of May 17, 1947, quoted Chairman J. Parnell Thomas of the Un-American Activities Committee as asserting after a week of hearings on subversive activities in Hollywood that "ninety per cent of the Communist infiltration" was in the screen writing field, but that the Federal

Covernment had also abetted the work. He related that in the testimony of fourteen actors, writers, and producers, a very outstanding point that appeared many times was the influence of the "Government in aiding the Communist conspiracy."

The article also reflected that Mr. Thomas stated he reported testimony reflecting that even the White House exerted its influence on certain people in Hollywood to have certain pro-Russian motion pictures filmed during the regime of the late President Roosevelt.

He also indicated that he was not only referring to the incident which came out as a result of the testimony of Robert Taylor, but to other statements made by actors and producers who indicated how the Covernment persuaded them to put out Communist propaganda in their productions.

On July 21, 1947, it was ascertained that the Un-American Activities Committee had retained the services of former Special Agents H. Allen Smith and A. Bernard Leckie to investigate Communist infiltration of the motion picture industry in the Hollywood area. In connection with this assignment, Mr. Smith called at the Eureau and was interviewed by Mr. J. P. Mohr, at which time he advised that he had been retained by the Committee at the rate of \$25 per day and that his legal associate, former Special Agent A. B. Leckie, would receive \$22.50 per day. Smith related that he had been informed that the objective of his investigation was to line up friendly witnesses and those unfriendly witnesses which the Committee will desire to call. He said it was his purpose to line up approximately 25 or 30 good witnesses who can through proper questioning expose the entire Communist infiltration of the 'motion picture industry. According to Smith, he gathered the definite impression that he could anticipate considerable pressure to buy him off and to buy off his investigators. He anticipated this pressure would come from Eric Johnston and through sources employed by him. He related that he was informed that two of Johnston's representatives visited the Committee in an effort to find out what the Committee intended to do and how far they intended to go in their investigation of Communism in Hollywood. Smith related that he understood that Congressman Thomas told these representatives he wanted to have nothing to do with them and kicked them out of the office. Smith indicated that he would keep the Los Angeles Office of the Eureau fully informed of his activities and that he is desirous of letting the Eureau know of anything pertinent to our investigations which may come to his attention.

On July 23, 1947, SAC Hood had a lengthy interview with L. B. Mayer of KOK Studios concerning the hearings conducted last spring by the Un-American Activities Committee. According to Kayer, the Committee did itself a great deal of harm by publishing the testimony of Robert Taylor, inasmuch as it was

understood by Taylor and other witnesses that their testimony was to be woff the record. " Mayer stated that Robert Taylor was mistaken about the actual facts to which he referred, and Mayer attributed this to Taylor's antagonism toward Communism and related that if necessary he, Hayer, would have to state that Taylor was mistaken. Yayer related that at one time during the war he received a telephone call from Elmer Davis, the head of the Office of War Information, requesting that the film "Wrs. Miniver" be released nationwide as soon as possible in an effort to combat the strong anti-British feeling which was developing in this country. Instead, therefore, of playing large houses in the big cities, which is done with big pictures, it appeared almost simultaneously throughout the country. As a result, the studio's gross was approximately \$5,000,000 less than it would have been had it been distributed in a normal way. He related that sometime later, Covernment officials were most anxious that some kind of a picture be made to put the Russians in a better light with the American people. Consequently, the film, "Song of Russia," starring Robert Taylor, was made by MCM. Hayer, according to Mr. Hood, could not or would not state exactly who had requested that this film be made. Mayer stated that there were many governmental agencies maintaining liaison with the studio and that he could not recall which one of them handled this particular picture. He stated that he recalled that there was some Communist propaganda in the script as it first appeared and he ordered that all references to collective bargaining and the like be stricken. Yr. Mayer related that he is certain that the film contains no Communist propaganda. Mayer told Lowell Mellett and the Secretary of the Navy, Frank Fnox, that he did not care whether they made the picture or not, but if the Covernment wanted it made and wanted Taylor in it, then it would be necessary that his induction into the Navy Air Service be postponed until the picture could be completed. It was felt that if his Naval induction was held up, he might be inducted into the Army by his Draft Board and, therefore, it was necessary to make a deal with the Draft Board to defer his induction, resulting in Taylor being permitted to remain and the film being produced. Mayer stated positively that this was the real truth of the story, and that Taylor was not ordered by anyone to make the film and he feels that when hearings are held in Washington in September, Mellett's testimony and his, Yayer's, if he is called upon, will make the Committee look ridiculous for having jumped at the publicity on Taylor's erroneous statement.

It is of interest to point out that Mayer was frank to admit to Er. Hood that he knew there were some Communists in his studio and related that he was willing to discharge all these Communists, but that if he did so his Communist writers would be grabbed up by other studios immediately and paid more money than he is paying them at the present time. This, apparently, was his excuse for having these people on his pay roll.

The Washington Evening Star on July 30, 1947, carried an Associated Press release reflecting the statement made by Representative Nixon, Republican of California, in which he said that the Un-American Activities Committee intends to name names and to produce witnesses who will testify that they have seen persons prominent in Hollywood at Communist meetings and who will report what they said. Nixon related that most of the big stars who may figure in the inquiry will be listed as "tinged with pink, rather than as bright red Communists." According to Nixon, whether any actual Communists or fellow travolers will testify at the hearings, even under subpoena, will develop later. He said that they may follow the Party line of refusing to testify on the grounds that they would incriminate themselves.

The Washington Times-Herald on August 27, 1947, carried a United Press release indicating that former Undersecretary of State Summer Welles; George Wessersmith, former Assistant Secretary of State and Ambassador to Mexico and Argentina; Joseph Saboretti, Assistant Immigration Commissioner; Clarence R. Porter, Chief Inspector of the Immigration Service in Calexico, California; and Mr. P. C. Hutton, Second Secretary and Consul of the United States Embassy at Guatemala City, were to be subposensed before the Un-American Activities Committee. Specifically, the Committee, according to the article, wants Welles "and presumably the other four," to explain how and why Hollywood writer Hanns Eisler, brother of Gerhardt Eisler, got official permission to enter and remain in the United States.

Investigator for the House Committee on Un-American Activities confidentially furnished Special Agent in Charge R. B. Hood of the Los Angeles Office with a list of possible unfriendly witnesses whom the Committee intends to subpoens in commection with the pending hearings of the Committee in Washington, D. C., to be held in the latter part of this months

Berman, Lionel
Bessie, Alvah
Cole, Lester
Collins, Richard J.
Cromwell, John
Dmytryk, Edward
Garfield, John
Kahn, Gordon
Kibre, Jeff
Koch, Howard
Lardner, Ring, Jr.
Lawson, John Howard
Malts, Albert
McKenney, Ruth

Milestone, Lewis or Louis Lorley, Karen Odets, Clifford Ornitz, Samuel Parks, Larry Pomerance, William Ravere, Ann Robinson, Edward G. Salt, Waldo Stapp, John Stewart, Donald Ogden Trumbo, Dalton Tuttle, Frank also advised Mr. Hood that the following individuals are intended to be used as friendly witnesses:

Brewer, Roy E.
Chase, Bordon
Cooper, Gary
Disney, Walt
Gibbons, Cedric
Hughes, Rupert
McCarey, Thomas Leo
McGuinness, James
Menjou, Adolphe

Moffitt, John Charles Montgomery, Robert Murphy, George Rand, Ayn Reagan, Ronald Rogers, Lela E. Ryskind, Morrie Taylor, Robert Wood, Sam

In connection with this pending hearing, the has confidentially advised Mr. Hood of a recent telephonic conversation he had with Robert Stripling of the House Committee on Un-American Activities. According to the was advised that a tremendous amount of pressure had been put on the Committee by all sources, including Congressional, to call off or otherwise influence the Committee's action on this pending hearing into Communism in the motion picture industry. The related that in his conversation with Stripling he proposed that the witnesses be called approximately as he has indicated in the schedule prepared by for the hearing; however, Stripling was not in complete accord with desire in this regard.

Investigator has informed kir. Hood that he is concerned over the procedure and method of operations to be utilized by the Committee in handling the pending hearing. That they are going to testify along the lines which he witnesses from California that they are going to testify along the lines which he has discussed with them. The related that a great number of the witnesses are worried that the Committee in an effort to create publicity will go off on some tangent. He related that he has tried to point out to Stripling that he wants to give the impression that the inquiry is not one to attack the industry but rather to show that the motion picture industry is being attacked by the Communists. The lated that it is his desire to show that the House Committee on Un-American Activities is endeavoring to expose this Communist activity and thus strengthen the position of the industry.

has indicated that he intended to proceed by air to New York on September 15, 1947, and on the following day meet with Mr. J. Parnell Thomas, Chairman of the Committee, as well as other members of the Committee in order to make plans for the hearing. Frior to leaving California, furnished Special Agent in Charge Hood of the Los Angeles Office with a copy of a schedule of witnesses which he hopes will be used at the hearing. This schedule is set out in its entirety hereinafter:

had the following tentative schedule of witnesses has been arranged:

1. Jack L. Warner Co-Owner, Warner Brothers Time allowed: 2 day

From reading Warner's previous testimony, it appears that it is the best that we have, and he can lay a fine pattern of Communism in the industry. He can show the trouble that he had and what he did, and express his wonder as to why the others have not followed his actions. He will call them what

they are, and state he threw them out.

Let him say that he is an American and even if he has to suffer financially, he does not intend to have them in his studio, and will continue to suffer financially until such time as he has all Americans. Then, it is interesting to note that last year the Warner Erothers' statement was the best in its history, and it might be that we can bring this in to our benefit. We have not interviewed Tarner, and he will not be back until around October 1st, but we are advised that he will not go back on his testimony.

2. Louis B. Mayor Matro-Goldwyn-Mayer

****:

Time allowed: 2 day

Comment: Mayer can testify regarding 'Song of Russia,' 'Tennessee
Johnson,' and the fact that there is no law and until there
is a law, he does not feel there is anything particular he can
do to Communists. We believe he will say that if there is a
law, or if the other studies would get together, he would
dismiss then, but he does not want to fire somebody and have
another studie get the benefit of it. We think that having
haver follow Warner will have the psychological effect that
Mayer will try to be a better American than Warner.

3. Leo Cherne

- (

Time allowed: 1 hour

Comment: This individual is in New York and his name has been forwarded to Stripling. It is stated that he is very reliable and can lay a general pattern of the development of Communism.

*4. Roy E. Brewer
Internat'l Representative, IATSE

Time allowed: 1 day

Comment: This individual can lay a general pattern of Communism in the labor industry.

- ** Two unfriendly Communist witnesses should be called at this point, their names to be selected later.
- 5. Robert Mongomery)
- 6. George Murphy ) All Actors

Time allowed: 1 day

7. Ronald Reagan

Comment: The first two of the above individuals are past presidents of the Screen Actors Guild. Reagan is now President. They can give the history of Communism in the Guild, and express their opinions otherwise.

- ** Two or three more Communists, to be selected later, should be called at this point.
- 8. Robert Taylor Actor

Time allowed: 2 hours

9. Sam Wood
Director-Producer

Time allowed: 2 hours

- ** We should call Lowell Millett here.
- ** A couple more Communists, to be selected later, should be called here: Possibly Richard J. Collins, if we have sufficient information, as he was a writer on 'Song of Russia,' regarding which incidents Taylor and Wood will discuss from the Millett angle.
- 10. Adolphe Menjou Actor

Time allowed: ½ day

Comment: He will discuss the general situation.

11. James K. McGuinness Vice President, MGM Time allowed: 1 day

Comment: He will discuss the general situation, the beginning of the fight in the Screen Writers Guild, the young writers' troubles, Authors Authority, and 'Tennessee Johnson.'

*12. Morrie Ryskind Writer Time allowed: 12 hours

Comment: Will discuss the situation in the Screen Writers Guild

13. Borden Chase

Time allowed: 12 hours

Comment: Will discuss comparison between Screen Writers Guild magazine and the Communist Party line.

- es Call a couple more Communists, who should be writers, at this point.
- 14. John Charles Noffett

Time allowed: 3/4 day

Comment:

Will give an analysis of the pictures, following the writers.

He might qualify himself by stating that when Gilbert and
Sullivan wrote criticisms, they did it as Englishmen, and
the Communists criticize everybody on behalf of Communists,
and in analyzing the pictures he is keeping in mind Communist
Party policies and politics.

15. Rupert Hughes
Author

Time allowed: 2 hrs.

Comment: Can give a general analysis from the writer's standpoint.

Time allowed: 1 hour

Comment: General observations.

17. Cedric Gibbons

16. Lela E. Rogers

Time allowed: 1 hour

Comment: General observations.

- call a couple of Communist directors and actors at this point.
- 18. Gary Cooper Actor

Time allowed: 1 hour

19. Walt Disney

174

Time allowed: 1 hour

Comment: In summary, he can state that he believes in Americanism, is against all other 'isms,' and against Communism; Communists will not be allowed in his studio if possible to keep them out, etc.

"20. Leo McCarey

Time allowed: 1 hour

Comments Concluding witness, from his statements regarding Americanism, that he will not permit Communists in his pictures, etc.
Would not make a picture with Hepburn, etc.

### Notes

If we call Lewis Milestone as an unfriendly witness, he probably should be subpoened just before Cooper, and if we locate Louis D. Lighton and he can testify, we should probably substitute him in place of someone else, possibly Lela Rogors; or let him testify along with Cooper.

One reason for calling Cooper and McCarey the last day is that they are both engaged in a picture, and if we can bring them back together we will save them thousands of dollars.

From the above schedule, we have first the studio heads, followed by the labor and technical experts, followed by actors from the Screen Actors Guild standpoint; then the special incidents of Robert Taylor, 'Song of Russia,' Wood, and Lowell Millett; followed by general witnesses; then the Screen Writers Guild, the picture analysis, and closing with three witnesses who are very pro-American."

# VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INCORPORATED 5504 HOLLYTOOD BOULLVAFD, LOS ANGELES, CALIFORNIA

James Howie of 5504 Hollywood Boulevard, who is the counsel for the Association of Motion Picture Producers, Incorporated, on July 24, 1947, advised that the captioned group was incorporated in the State of California in January of 1924. He stated that this organization is affiliated with the Motion Picture Producers and Distributors of America, formerly known as the Hayes Office, which was organized and incorporated in New York in 1922.

The Mollywood Studio Blue Book Directory, Spring Edition, 1947, lists the following officers and members of the Association of Motion Picture Producers, Incorporated:

Eric Johnston (Temporarily vacant)

James S. Howie

President
Executive Vice President and
Chairman of the Board
Secretary and Treasurer

### Board of Directors

John Beck, Jr.
Warren Doane
Marvin Ezzell
Y. Frank Freeman
Herbert Freston

B. B. Kahane
Edgar J. Mannix
N. Peter Rathvon
Joseph M. Schenck
Allen Wilson

#### L'embers

Columbia Fictures Corporation Loew's Incorporated RKO Radio Pictures, Inc. 20th Century Fox Film Corporation Universal Pictures Company Samuel Coldwyn Productions
Paramount Pictures, Incorporated
Republic Productions
Hal Roach Studios
Warner Brothers Pictures

The Los Angeles Office has advised that the data contained in their files, together with a check of all other sources and informants on Communist activities, fails to reflect any Communist activities or associations on the part of the above-named individuals.

In connection with the officers set out above, it should be pointed out that the Los Angeles Times newspaper for June 3, 1947, disclosed

202

that Eric Johnston had announced the election of Y. Frank Freeman, a Vice President of Paramount Pictures, Incorporated, to the Chairmanship of the Board of the Association of Motion Picture Producers, Incorporated, and that James F. Byrnes, former Secretary of State, would serve as counsel for the Association. In this same article Johnston is quoted as saying, "The are determined that subversive propaganda, government pressure or political censorship will never undermine the freedom of the screen, which, like the freedom of the press and radio, is indispensable to a free America."

According to Er. Howie, the Association of Notion Picture Producers, Incorporated, was originally organized to invest a moral code on the motion picture industry and that the Association had never had any legal or other provision to keep out or to investigate Communist propaganda and activities in the preparation of motion pictures by member studios. Howie related that there is at present considerable controversy among the members of the Association as to the setting up of a committee to investigate Communist activity in the motion picture industry and to eliminate those individuals responsible for it, or to merely restrict its scope to the making of recommendations to the industry.

According to Mr. Howie, Eric Johnston, President of the Association, during the week of July 14, 1947, held a conference of the officers of the Association, at which time he made the following statement:

"The must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. The will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods."

According to Lr. Howie, Johnston indicated that he did not like the publicity seeking committees who were injecting political angles into their investigations and, in particular, mentioned Dics, Rankin and Thomas as being in this category.

Eric Johnston's present personal assistant is Edward T. Cheyfitz, who, according to Mr. Howie, spends a considerable part of his time in Washington and New York City making frequent trips to the Hollywood area on major assignments given him by Eric Johnston. He related that some weeks ago Cheyfitz came to the West Coast to collaborate in the making of particular labor propaganda pictures for the Motion Picture Association at Netro-Goldwyn-Mayer Studios. Cheyfits's one-time affiliation with the

Communist Party is admitted by him.

On October 13, 1942, at his own request, Cheyfitz was interviewed by Speical Agents in Toledo, Ohio, at which time he volunteered certain information concerning his past activities in the Party. He admitted having been a Communist member at large in the State of Ohio and active as an organizer in the CIO Die Casters Union throughout the United States with other Communist leaders who had been appointed by him at the recommendation of John Williamson of the Communist Party National Committee. Cheyfitz claims he was expelled from the Communist Party shortly after the Soviet-Nazi non-aggression pact due to an article he wrote in opposition to the pact.

The Los Angeles Office has at the present time no record or other evidence indicating that Cheyfitz is currently a member of the Communist Party.

Of the International Alliance of Theatrical and Stage Employees in Hollywood, California, related that in his dealings with Cheyfitz he has been led to believe that Cheyfitz is sincerely anti-Communist at the present time.

As a possible indication of the current estimate of Cheyfitz by the local Communist element in the Hollywood area, the Los Angeles Office has advised it is in possession of the original of a letter dated July 26, 1946, on the letterhead of the Los Angeles CIO Council. This letter, which was made available by who is at present at the University of California at Los Angeles, on May 10, 1947, is signed by Philip M. (Slim) Connelly, Secretary of the CIO Council, and is addressed to Pauline Lauber of the Hollywood Writers Mobilization, both of whom have been identified in this memorandum as Communists. The letter reads as follows:

"You may remember the jerk who signs the attached letter (Edward T. Cheyfitz). He was once National Secretary of one of our unions and was as phoney as hell. I'm sending this to you simply for information, however, if the boys feel that any time they can benefit by contact with Cheyfitz they should feel free to do so."

who is an extremely reliable confidential source of the los Angeles Office, advised that Paul McNutt had agreed to represent the Policy Committee of the Motion Picture Industry in the pending hearings before the Un-American Activities Committee and that former Secretary of State James F. Byrnes would act in the capacity of an advisor. that he believed it was not proper for a former Justice of the Supreme Court and a former Secretary of State to become involved in the political end of these hearings. It is anticipated, according to this source, that McMutt will be in constant attendance during the sessions of the pending hearings and will attempt to formulate questions and handle the people who are appearing from the motion picture industry in order to prevent a smear of the Hollywood motion picture industry. According to the Policy Committee of the motion picture industry is made up of the following individuals: Nate Spingold: Austin Keough; Robert Rubin and Joe Hazen of New York; Mendel Silberberg; Maurice Benjamin; Al Wright and this source of Hollywood. these individuals by stating that they are for the most part attorneys.

The 1947-48 International Motion Picture Almanac contained the following identification with regard to the above individuals:

Spingold, Nate. First Vice President, Columbia Pictures Corporation.

Keough, Austin. General Counsel, Vice President and Director Paramount Pictures.

Rubin, Robert. Vice President, General Counsel, MCM.

Hazen, Joseph H. With the law firm of Thomas and Friedman. In 1944 resigned as Vice President and Director of Warner Brothers to join Hal Wallis Productions as President.

Silberberg, Mendel. Attorney, General Counsel for Columbia Pictures in Los Angeles

Benjamin, Maurice. Attorney, West Coast Counsel for MGM.

This source, related that Byrnes was thinking of asking the FBI in Washington to give him the names of persons prominent in the motion picture industry who are Communists so that they can really be exposed at the forthcoming hearings.

# FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

**SERIAL:** 1003 (part 1)

**PART: 8 OF 15** 



# FEDERAL BUREAU OF INVESTIGATION

# Office 1._morandum • UNITED STATES GOVERNMENT

TO

Mr. D. M. Ladd

DATE: July 21, 1949

FROM

H. B. Fletcher

SUBJECT:

COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

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There is attached hereto the Running Memorandum on the Communist infiltration into the Motion Picture Industry up to date as of July 15, 1949. This memorandum contains in addition to the information previously reported a summary of pertinent activities for the period of September 16, 1948, to July 15, 1949.

Each of the first nine sections hereinafter mentioned has been brought up to date and the new pages are being designated after each heading:

I.	History and Development of the Communist Party in Hollywood	(Pages 81 - 82)
II.	Communist Infiltration of Labor Groups	(Pages 79 - 82)
III.	Communist Infiltration of Intellectual Groups	(Pages 104 - 109
IV.	Communist Influence in Motion Pictures	(Pages 64-67)
٧.	Soviet Activities in Hollywood	(Page 13)
VI.	Investigation of Communist Activities in the Motion Picture Industry By the Committee on Un-American Activities	(Pages 138-145)
VIÌ.	Association of Motion Picture Producers, Incorporated	(No new pages )
VIII.	New York Ramifications of the Motion Picture Industry	(Pages 25-26)
IX.	International Ramifications of Communist Infiltration Into the Motion Picture Industry	(Pages 11 - 13)
X.	Anti-Communist Activities	(Pages 8 - 14)

In accordance with your instructions, this Running Memorandum will again be brought up to date in six months.

Attachment

GHS:mhc

-1003

# SULMARY ON

# THE COLLUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

July 15, 1949

# TABLE OF CONTENTS

		Page *
<u>St</u>	NAMES ON COLUMNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY	I-1
I.	HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD	I-1
	ADDITIONAL INFORMATION CONCERNING THE HISTORY AND DEVELOPMENT OF THE COLMUNIST PARTY IN HOLLYWOOD	1-61
	A. Communist International and National Declarations of Interests in Motion Picture Industry	I-1
	B. Communist Tactics, Strategy and Methods of Operation	I-3
	Is Current Communist Party Developments and Activities in Hollywood	I <b>-71,</b> 75,81
	C. Early Communist Party History and Organization in Hollywood	I-8,78
	D. Structural Development of the Communist Party in Hollywood	I-14
	E. Communist Party Membership in Hollywood	1-18
	I. Member Communist Political Association, August 31, 1944	I <b>-</b> 19
	II. Membership Communist Political Association, January 8, 1949	F <b>1</b> -19
••	III. Membership Communist Political Association, January 16,1949	5 <b>I–</b> 19
	IV. Membership Communist Political Association, February 26, 1945	I <b>-</b> 20
	V. L'embership Communist Party, USA, November 9, 1945	I-20
	VI. Membership in the Communist Party, USA, May 25, 1947	I-50
	VII. Occupation	I-20
	VIII. Occupation as verified by investigation, July 21-August 6, 1947	I-21
	F. Analysis of Preceding List.	I-48
	G. Prominent Motion Pictures with which some of the leading Actresses, Actors, Producers, Directors and Writers identified as Communists have been connected, according to "1947-48	
	International Motion Picture Almanac"	I-718

	Page
COMMUNIST INFILTRATION OF LABOR GROUPS	II <b>-1</b>
International Alliance of Theatrical Stage Employees	11-2, 71
Motion Picture Workers Industrial Union	II-4
Conference of Studio Unions	11-5,46,71,79
Averill Joseph Berman Norval Dixon Crutcher Frank J. Drdlik Edward McCreary Gilbert Carl C. Head, aka, Earl Clark Head Wilbur R. Higbie, aka, Ray Higby Herbert Knott Sorrell Andrew Lawless Russell L. McKnight John R. Martin Matthew Irving Matison (Mattison) James N. Skelton Roy Tindall, wa, Roy Tyndall Louis Whitman	II-11 II-12 II-12 II-13 II-13 II-13 II-16 II-16 II-16 II-17 II-18 II-18 II-19 II-19
Screen Writers Guild	II-19,51,73,79
Harold Euchman Hugo Butler Lester Cole David Hertz Gordon Kahn Ring Lardner, Jr. Isobel Lennart Henry Myers, aka, Henry Meyers Maurice Rapf Leo Townsend	II-24 II-24 II-25 II-25 II-25 II-25 II-25 II-25 II-25 II-25
Screen Writers Guild Members Connected With The Office of War Information Overseas Film Program Screen Actors Guild Screen Cartoonists Guild  Robert Carlson Maurice Howard Milton S. Tyre	11-30 11-31,56,76 11-33,63 11-35 11-36 11-36
	Motion Picture Workers Industrial Union  Conference of Studio Unions  Averill Joseph Berman Norval Dixon Crutcher Frank J. Drdlik Edward McCreary Gilbert Carl C. Head, aka, Earl Clark Head Wilbur R. Higble, aka, Ray Higby Herbert Knott Sorrell Andrew Lawless Russell L. McKnight John R. Martin Matthew Irving Matison (Mattison) James N. Skelton Roy Tindall, wa, Roy Tyndall Louis Whitman  Screen Writers Guild  Harold Euchman Hugo Butler Lester Cole David Hertz Gordon Kahn Ring Lardner, Jr. Isobel Lenrart Henry Myers, aka, Henry Meyers Maurice Rapf Leo Townsend  Screen Writers Guild Members Connected With The Office of War Information Overseas Film Program Screen Cartoonists Guild Robert Carlson Maurice Howard

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A Company of the Comp

	$x_{N}(t)$	(1) <b>(1)</b>	
		PAGE	
	Cecil Beard Thomas Byrnes	II-36 II-36	
	Screen Office Employees Guild AFL local	1391 11-37,80	٠.
	Margaret Bennett (Largaret Bennett Blanche Cole Bernard Lusher (Luscher) Barbara Alexander (Barbara Myers) Min Selvin	Wills) II-38 II-38 II-38 II-38 II-38	•
	Herta Uerkvits	II <b>-39</b>	
	Screen Directors Guild, Inc.	II39,65	,77
	Musicians Eutual Protective Association Federations of Musicians, Affiliated wit		
	Federation of Labor)	II-49	
	Council of Hollywood Guilds and Unions Labor League of Hollywood Voters Hotien Picture Industry Council Screen Publicists Guild	II-41 II-81 II-81 II-79	
IJI.	COMMUNIST INFILTRATION OF INTELLECTUAL	GRCUPS III-1,10	4
	New Theatre League	III-1	
	League of American Writers	III->	
	Theodore Dreiser John Howard Lawson	III-3 III-3	
·•	Albert Maltz Georgia Backus, aka, Mrs. Herman J. Alvah Cecil Bessie John Lilton Bright Lester Cole	III-3 III-4 III-4 III-4 III-4	
	Ruth McKerney Richard Branston, aka, Bruce Minter W. L. River Philip Edward Stevenson	II)-5 III-5	
	Tess Slessinger, was., Tess Shlessinger, was., Tess Sh	Inger, Mrs. Frank  III-5  III-5  III-5  III-12  III-12  III-12	

A SOUTH OF THE PROPERTY OF THE

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. . .

	•	Page
	John Weber	III-13
	A. The Writers Congress held at the University of Southern California at Los Angeles, November 1-3, 1942.	II <b>I-</b> 13
Ħо	llywood Community Radio	111-13
Pe	ople's Educational Center, aka, The Los Angeles Educational	
	sociation, Inc.	111-14,43,100, 108
	Dr. Leo Bigelman	111-15
	Helmer Bergman	III <b>-</b> 15
	Maurice Howard	III <b>-</b> 15
	Sidney Davison	III <b>–</b> 15
	Dr. Jack Agins	III <b>-</b> 15
	George Beller	III <b>-</b> 15
	Dorothy Connelly	III-15
	Leo Gallagher	III <b>–</b> 16 .
	Sanford Goldner	III-16
		III-16
	Sondra Gorney Willis J. Hill	III-16
		III-16
	Robert Lees	III-16
	Frances Millington	III-15
	Carlton Moss	111-16
	Herbert Sorrell	III-16
	Frank Tuttle	III-16
	Celia Willby	III-17
	Lillian Ripps	
	Ivonne Snepherd	III-17
	Ninna Agine	III-17
	Alvah Bessie	III-17
	Herbert Biberman	III-17
	William Blowitz	III-17
	Morris Browda	III-17
	Bonnie Claire	III-17
	Edward I. Dmytryk	III-17
	Guy Endore	III-18
	Leonard Fels	III-18
	Carl Foreman	III-18
	George Glass	III-18
	Gordon Tahn	III <b>-18</b>
	Hurray Korngold	111-18
	Katherine McTernan	III-18
	Arnold Mesches	III-1 <b>8</b>
	Allan Metcalf	III <b>-18</b>

Ď

		Page
	Abraham Olken	III-19
	Sylvan Pasternak	III <b>-</b> 19
	Paquerette Pathe	III <b>–</b> 19 -
	Margaret Roma	III <b>-</b> 19
	John Senford	III-19
	Ruth Marrow Slade	III <b>-</b> 19
	Hal Smith	II <b>I-19</b>
	Lory Titelman	111-20
	Lloyd Van Dyke	III- <b>50</b>
	Lincoln Community Book Center, AKA, Lincoln Book Shop	III-2 <del>0</del>
	The Motion Picture Democratic Committee	III-53
	Philip Dunne	I!I-24
	Haurice Thomas Murphy	II <b>I-24</b>
	Gordon Rigby	III <b>-24</b>
	Rollywood Democratic Committee	III-24
	Hollywood Independent Citizens Committee of the Arts,	
	Sciences and Professions	II <b>I-27</b>
	Progressive Citizens of America	111-28,46,102
	Dr. Murray Abovitz	111-59
	Philip M. Connelly	III-2 <b>9</b>
-	Charles J. Katz	III-30
	Ben Hargolis	111-30
	Loren Miller	III-30
	George Pepper	III-30
	Hollywood Anti-Nazi League	111-33
	Hollywood League for Democratic Action	111-34
	The American Peace Mobilization	111-34
_	The Joint Anti-Fascist Refugee Committee	III-34
	Mrs. John Howard Lawson	III-36
:	Mrs. Albert Malts	III-36
	Mrs. Dalton Trumbo	III <b>-36</b>
-	Mrs. Frank Tuttle	III <b>-</b> 36
	Miss Gale Sandergaard	III <b>-36</b>
	Olivia De Haviland and Philip Dorn	III <b>-</b> 36
	Paul Robeson and Hazel Scott	III-36
	John Garfield and Paul Robeson	III-36
	Rita Hayworth	III <b>-</b> 36

 $t \in \mathcal{I}$ 

The second secon

	Page
The Actors Laboratory	III-37,65,85,107
The American Youth For Democracy	III-38
Citizens Committee For the Motion Picture Strikers	III-39
Committee For a Free Screen	III-75
The National Committee to Win the Peace	III <b>-</b> 39
The National Lawyers Guild	III <b>-</b> 69
The Hollywood Forum	III <u>-40</u>
John Barnes and Associates	III <b>-40</b>
Western Council for Progressive Business, Labor and Agriculture	III <b>-</b> 40
The American Russian Institute	III-41
The Civil rights Congress	III-41,66,87,107
Southern Conference for Human welfare	III-41
Mobilization For Democracy	III <b>-7</b> 0
The National Negro Congress	III-42
The Committee For The First Amendment	III-75
The Russian-American Club	111-42
Independent Progressive Party (IPP)	III-67
Americans For Democratic Action	III-69,86
Committee of One Thousand	III-88
Freedom From Fear Committee	III-89
Hollywood Council of the Arts, Sciences and Professions	III-93,104
National Council of American-Soviet Friendship	III-94
National Council on Freedom From Censoranip	11199
California Isbor School	

	i i kat	•
	· -	· Page
	Peoples Songs	III-101
IA'	. COMMUNIST INFLUENCE IN MOTION PICTURES	IV-1,64
	Background and Tactics Used by the Communists to I	nject .
	Communist Propaganda in the Motion Pictures	IV-1
	Analysis of Motion Pictures Disclosing Communist Pr	
	paganda Therein	IV-4,28,57
	"Keeper of the Flame"	IV-4
	"The Master Race"	IV-7
	"The North Star"	IV—8
	"Pride of the Marines"	I∧ <del>~ò</del>
	"Song to Remember"	IV-10
	"The Best Years of Our Lives"	IV-11
	"It's a Wonderful Life"	IV-12
	"The Farmers Laughter"	IV-1/4
	"Crossfire"	IV <b>-</b> 34,50
	"Brute Force"	I <b>V-1</b> 6
	"Mission to Moscom"	IV-17
	"Cass Timberlane"	IV <b>-17</b>
	"Buck Private Come Home"	IV <b>-1</b> 8
	"Times of your Life"	IA-78
	"Hedy and Soul"	IV-19,59
	"Another Part of the Forest"	IV-20,58
	"All My Sons"	IV-28,57
	"In Place of Splendor"	IA-38
	"So Well Remembered" "Hazard"	IV-47,60
		IV-48
	"Gentleman's Agreement"  "Monsieur Verdoux"	IV-54
•	"Iron Curtain"	IV-55
	"A Streetcar Named Desire"	IV-56
	"Christ in Concrete"	IV-58
	"Prelude To Night"	IV-59,64
	"STate of the Union"	CA-VI
	"The Judge's Wife"	IV-61
	"Treasure of Sierra Madre"	IV-41
	"Tucker's People"	IV-61
	"Bay With The Green Hair"	I <b>V</b> _62
	"We Were Strangers"	IV-64
	"The Big Knife"	IV-65 IV-65
	Miscellaneous	IV-AE
		TA
V.	SOVIET ACTIVITIES IN HOLLYWOOD	V_1 6 12
	Artkino Pidtures, Incorporated	V-1,6,13 V-4
	- January Comment	1 —ct

į

		Page
VI.	INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES	VI-1,13,138
	activities of "Unfriendly" Witnesses and their attorneys or Associates prior to October, 1947, Hearings	VI-13
	Activities of "Unfriendly" Witnesses and their Attorneys or Associates during October, 1947, Hearings	VI-24
	Hearings Regarding the Communist Infiltration of the Motion Picture Industry before the Committee on Un-American Activities, House of Representatives, 80th	VI-35
	Congress, First Session, October 20-30, 1947.	<b>41-</b> 33
	Jack L. Warner	VI-35
	Samuel Grosvenor Wood	VI-37
	Louis E. Mayer	VI-40
	Ayn Rand, aka Mrs. Frank O'Conner	VI-41
	Adolph Fenjou	VI-47
	John Charles Holfitt	VI-48
	Ruppert Hughes	VI-56
	James K. Redwinness	VI-58
•	Robert Lylor	VI-61
	Howard Rushmore	VI-62
	Morrie Ryskind	VI-67
•	rred Hiblo, Jr.	VI-68
	Hichard Macaulay	VI-69 VI-70
	Robert Montgomery	VI-70 VI-70
	George L. Murphy	VI-71
	Ronald Reagan Gary Cooper	VI-72
	Leo KcCarey	VI-74
	Ers. Lela Rogers	VI-74
	Oliver Carlson	VI-75
	Walter E. Disney	VI-7?
	John Howard Lawson	VI-78, 134
	Eric Allen Johnston	VI-79
	Delton Trumbo	VI-81,135
	Roy H. Brewer	VI-81
	Albert Waltz	VI-84,135
	Robert W. Kenny	VI-85
	. Alvah Bessie	VI-66,132
	Samuel Ornitz	· VI-86

<u></u>	age
Emmet G. Lavery Edward Dmytryk Adrian Scott Dore Schary Ring Lardner, Jr. Lester Cole Berthold Brecht Louis J. Russell	VI-87,132 VI-87 VI-88,133 VI-89,135 VI-91,133 VI-92,132 VI-92
	VI-133
Activities of the "Unfriendly" Witnesses, Their Attorneys and Associates, Following the October, 1947, Hearings of the Un-American Activities Committee	VI-107,125
Comments Concerning Hearings by Pro-Communist	VI_129
Box Office Reaction of the Industry to The	100
Committee Hearings	VI-120
Efforts To Postpone Trials of "Unfriendly Ten"	VI-131
Schedule Future Hearings	VI-136,138
Status of Civil Suits Arising as a Result of the Committee Hearings	VI-139
Suit by Lester Cole  Civil Suit Instituted by Screen Writers Guild  Anti-Trust Suit Against Studios  Continuation of "Black List"	VI-139 VI-140 VI-141 VI-141
Status of Criminal Actions Against the "Hollywood Ten" General Activities of the "Hollywood Ten" John Howard Lawson Albert Halts	VI-142 VI-142 VI-143
Lester Cole Dalton Trumbo Samuel Ornits	VI-143 VI-144 VI-144
Edward Dmytryk Herbert Biberman Alvan Bessie Adrian Scott	VI-144 VI-144 VI-145
Ring Lardner, Jr.	VI-145
VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INCORPORATED	VII-1,5
VIII. NEW YORK RAMIFICATIONS OF THE MOTION PICTURE INDUSTRY	VIII-1,25

		•	
			<u>Page</u>
		Production and Finance	VIII-1
		Talent	VIII-4
		Labor	VIII-12
		Publications	VIII-12
		Professional Progressive Theatre	VIII-14
		Broadway Production "Call Me Mister"	VIII-16
		Lin Root Actors Equity Association	VIII-18 VIII21
		Formation of Group to Combat National and State	ATTIMET
		Loyalty Investigations	VIII-22
	IX.		
		IN THE MOTION PICTURE INDUSTRY	IX-1,8,11
		Hans Eisler	IX-J
		Communist Activity in the Field of Motion	
		Pictures in France	IX-2,11
		Hungary Australia	IX-11
		England	1X-12 1X-12
		Israel	IX-12
		Criticism of "The Iron Curtain"	IX-12
	x.	ANTI-COMMUNIST ACTIVITIES	X-1
		Motion Picture Alliance for the Preservation	
		of American Ideals	X-1,8
		American Jewish League Against Communism	X)
	٠,	Cinema Educational Guild Anti-Communist Pictures and Plays	X-9 X-10
		Anti-Colmunist Pictures and Plays	A-1G
		"I married a Communist"	X-10
		"Vespers in Vienna"	X-12
		"Jet Pilot"	X-12
		"The Red Menace"	X-12
		"Crossroads for America"	X-12
		"The Conspirator" "Halk a Crooked Mile"	X-13
-		"Red Gloves"	X-13
•		Tenney Committee Investigations	X-5
	-	-	• -
		Anti-Communist Play "Thieves Paradise"	<b>1-6</b>
		Macallaneous	¥ 77 77

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# SUMMARY ON COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY



## I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYHOOD

A. Communist International and National Declarations of Interests in Motion Picture Industry

Willi Muenzenberg, in an article entitled "Capture the Film!" with the sub-title "Hints on the Use of, Out of the Use of, Proletarian Film Propaganda" which appeared in the Daily Worker on July 23, 1925, stated as follows:

"We must develop the tremendous cultural possibilities of the motion picture in the revolutionary sense...One of the most pressing tasks confronting Communist Parties on the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class, we must wrest it from them and turn it against them."

In stressing the importance of the motion picture, Euchaemberg calls attention to the fact that "the total attendance in the movie theatres of England, France and the United States is perhaps even today (1925) greater than the total of newspaper readers in those countries". Muenzenberg also states in this article "Not the destruction of tools and technical equipment, but their conquest and their turning to the use of the labor movement, for the idea—World of Communism".

In a second article by Muenzenberg found in the Daily Worker of Saturday, August 15, 1925, entitled "The Picture and the Film in the Revolutionary Movement", he quotes internationally famous Communists concerning the importance of motion pictures to the world Communist movement. He quotes Vladimir Ilitch Lenin in a conversation with Comrade A. V. Lunacharski, the former Soviet Commissar for Public Education, as stating:

"You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses and in still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg also quotes the Chairman of the Executive Committee of the Communist International, Gregory E. Zinoviev, concerning the motion picture as follows:

"The motion picture in the possession of the bourgeoisie is the strongest means for the betrayal and befuddling of the masses. In our hands it can and must become a mighty weapon of Communist propaganda for the enlightening of the widest working masses."

Muenzenberg also quoted K. Woroschilow, who at that time was the Commander of the Red Army in the Moscow Military District, as stating:

"The motion picture, as a cultural plane (the carpenter's tool), has won itself a place of honor in the U.S.S.R. It is no less popular in the Red Army than among the worker and peasant masses."

He quotes Clara Zetkin who has been referred to as the oldest revolutionary woman and an intimate friend of Lenin as stating concerning the significance of the film in the Communist propaganda:

"On no account can the Communist movement ignore the propaganda power of the motion picture."

In addition to these ouotations cited by Muenzenberg, he also wrote in his article as follows:

"....In the factories or after working hours we could show the workers by means of trick film the constant lowering of their living conditions, of the actual lowering of their wages in comparison to the rising prices, and thus demonstrate the actual working out of bourgeoisie control of politics and industry.

"There are hundreds of motives and objectives that can be utilized in film propaganda. We are not oblivious to the colossal censorship difficulties, technical and organizational obstacles, that stand in the way of all these suggested plans. Kuch groundwork would already be won if we could put every Communist Party and organization into a position to show a monthly film chronicle of the most important happenings in Soviet Russia, and thus to bring the development of this strongest prop of the international proletarian and revolutionary movement into the clear vision of the masses."

Muenzenberg also relates.

"But next to nothing has been done to put the film into the arsenal of agitation and propaganda weapons of the Communist Party. Quite

properly the enlarged Executive Committee of the Comintern in March, 1925, called attention to this shortcoming, and instructed all affiliated Parties to concern themselves much nore than formerly in turning this weapon to this service. Leading Comrades of the International have repeatedly and emphatically pointed out the tremendous significance of the film propaganda."

Muenzenberg concludes this article with the following statement:

"There must no longer be any country in which the Communist Party and its groups do not make extensive propagandist use of the motion picture film."

With regard to the aforegoing quotations, it should be pointed out that they were taken from the Daily Worker, which is the Communist daily paper for the eastern part of the United States published in New York City. The author of this article, Willi Muenzenberg, was for many years a Party functionary of the Communist Party of Germany in Charge of Publications and Propaganda. He was generally considered to be the "Czar of Propaganda and Publications of the German Kommunitische Partie Deutschland." Confidential Informant,

a former member of the Communist Party and a reliable paid informant of the Los Angeles Office, has stated that Muenzenberg who is now deceased, was at one time a member of the Executive Committee of the Communist International. He related that Muenzenberg was not in the United States at the time this article was incorporated into the Daily Worker but that it was incorporated into the Daily Worker and the fact that it was reprinted would be considered by the Communists as a directive to be followed. He related that he has noted in the international correspondence in the past years that Willi Muenzenberg has attended Plenums of the Communist International in Moscow, Russia.

# B. Communist Tactics, Strategy and Methods of Operation

In order to more clearly point out the motivating forces which cause Communists to carry out the teachings of Marx, Lenin and Joseph Stalin and to indicate the aim and objective of the Communist movement, quotations from various Communist periodicals and other authoritative sources are being set out in this section. In addition, reliable sources have indicated various methods of operation and tactical procedures used by the Communists, in some instances with regard to the motion picture industry, and these are also being set out in this section.

The Communist ethics must be considered in order to visualize the true significance and content of the tactics and statements of Communists and their fellow travelers. Lenin summarized this morality when he said:

"Cur morality is entirely subordinate to the interests of the class struggle of the proletariat....For the Communists, morality consists entirely of compact, united discipline and conscious mass struggle against the exploiters. We do not believe in eternal morality, and we expose all the fables about morality."

It is clear from Lenin's statement that the individual Communist's ethical judgment is subservient to the will of the Communist Party. According to Lenin, the Communist code of ethics must reflect that the truth should give way to the class advantage. In other words, the Communists' word only has as much value as their conception of the interests of the class struggle may dictate.

The aim of the Communist Party in the United States is clearly indicated in "A Manual on Organization" of the Communist Party by J. Peters published in 1935. According to this manual, the Communist Party's aim is as follows:

"The Communist Party of the USA leads the morking class in the fight for the revolutionary overthrow of capitalism, for the establishment of a Socialist Soviet Republic in the United States,..."

William Z. Foster, present leader of the Communist Party in the United States, stated in the book entitled "Toward Soviet America":

"The leader of the revolution in all its stages is the Communist Party....The establishment of an American Soviet Government will mark the birth of real democracy in the United States. For the first time the toilers will be free, with industry and the government in their own hands. Now they are enslaved: the industries and the government are the property of the ruling class."

To further show the allegiance of the American Communists, it should be noted that William Z. Foster, when testifying before the Fish Committee of the 71st Congress in 1930, stated:

"The workers of this country (the United States) and the workers of every country have only one flag. That is the red flag. That is the flag of the proletarian democracy."

In addition, to show the true revolutionary movement of the Communists in the United States, an excerpt of a pledge given to 2,000 individuals who were being initiated into the Communist Party at New York City in 1935, Earl Browder, at that time head of the Communist Party, USA, stated in part:

"I pledge myself to rally the masses to defend the Soviet Union, the land of victorious socialism. I pledge myself to remain at all times a vigilant and firm defender of the Leninist line of the Party, the only line that insures the triumph of Soviet power in the United States."

The deceptive principles employed by the Communist Party have been indicated by their use of trickery and subterfuge to employ a tactic or gain an objective. The following quotations of V. I. Lenin, regarded as the "great god" of the American Communists whose writings are their Bible, are being set out as indicative of the above.

"The strictest loyalty to the ideals of Communism must be combined with the ability to make all necessary practical compromises, to maneuver, to make agreements, zig-zags, retreats, etc., so as to accelerate the coming to power..."

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"It is necessary to be able to withstand all this, to agree to any and every sacrifice, and even—if need be—to resort to all sorts of devices, maneuvers, and illegal methods, to evasion and subterfuge, in order to penetrate into the trade unions, to remain in them, and to carry on Communist work in them at all costs."

In order that one can readily recognize the Communist propaganda disseminated in written or spoken words, the deceptiveness of the Aesopian language utilized by the Communists must be considered. Lenin, in referring to this brand of Communist double-talk, stated:

"....That cursed Assopian language...which....compelled all revolutionaries to have recourse, whenever they took up their pens to write a 'legal' work."

Lenin used it for the purpose of avoiding "censorship". Communists today are using it to mislead the public.

Indicative of the method of procedure utilized by the Communist Party is the following quotation taken from the publication entitled "Program of the Communist International" which reflects that the Communist Party "extends its influence over the majority of members of its own class, including workingmen and the working youth. To achieve this, the Communist Party must secure proletariat influence in the broad mass proletarian organizations (Soviets, trade unions, factory committees, cooperative societies,

sport organizations, cultural organizations, etc.) It is particularly important for the purpose of winning over the majority of the proletariat, to gain control of the trade unions, which are genuine mass working class organizations closely bound up with the every day struggles of the working class. To work in reactionary trade unions and skillfully to gain control of them, to win the confidence of the broad masses of the industrially organized workers, to change and 'remove from their posts' the reformist leaders, represent important tasks in the preparatory period. The preceding quotation was found in this publication under the heading, "The Fundamental Tasks of Communist Strategy and Tactics".

Confidential Informant of the Los Angeles Office who is a former member of the Communist Party in the Los Angeles area and has been closely affiliated with the motion picture industry for a considerable period of time, has stated that there has been a noticeable change in the general tactical lines and methods of operation in the Communist Party in the film industry. He stated that this is apparently due to the wave of exposals of individual Communists and Communist Party line followers in government and other circles as a part of the broad campaign of the attack now being waged on Communism. He related that there has resulted a change in its method of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists as well as Communist sympathizers have drawn back to less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well-known have been forced to the front to carry on the program not as Communists but camouflaged as "liberals" and "progressives".

Informant has related that these Communists are even boring within the anti-Communist movement with the objective in view of taking over the movement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorously enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "strategy and tactics". It should be pointed out that this informant, being a former member of the Communist Party, has considerable knowledge of the Communist strategy and tactics.

stated it is becoming more and more apparent that the Communists are using prominent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence, the Communist Party hopes to cover up these individuals real Communist connections. He continued by stating that the following top producers over a period of years not only employed Communists and Communist

sympathizers, some of whom were notoriously known, but have protected themwhenever their names or reputations have been exposed to public notice:

David Selznick Warner Brothers Walter Wanger Samuel Goldwyn Charles Chaplin

in the motion picture industry could clean up the Communist movement if they saw fit. He stated that up until recently there was no recorded instance where the Hollywood motion picture industry or any of its top influential leaders had ever denounced Communism or Communists publicly. Basically, he said, they are "internationalists". Because of this, the activity of the Communists and their sympathizers who do not really work for the Communist cause increases day by day with added influence in all departments of the motion picture industry.

As an additional part of the general program for Communist penetration into the motion picture industry, Confidential Informant of the Los Angeles Office stated that the Communist Party considered the importation of known pro-Communist individuals into the Hollywood area of great significance.

Confidential Informant and also related that a large percentage of this pro-Cormunist element was brought into Hollywood during the period from 1935 to 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry. Among the exiled refugees prominent in pro-Soviet and Communist circles in Hollywood is Hanns Eisler. Hanns Eisler is the brother of Gerhardt Eisler who was recently convicted on contempt of Congress. Hanns Eisler has been the subject of an un-American Activities Committee inquiry into the motion picture industry. Hanns Eisler has an extensive record of Soviet and Communist affiliations both in the United States and Europe which had been brought to your attention in a separate memorandum dated July 11, 1947.

Confidential Informant provided information indicating that the Communists have recently lost ground to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. He related that this latter

type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at RKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to and extends throughout the industry, tending to make it somewhat sacred for any criticism of a definite or specific nature.

# C. Early Communist Party History and Organization in Hollywood

Confidential Informant of the Los Angeles
Office related that the League of American Writers, at a convention held in
New York City in April of 1935, decided to form a Pacific Coast Branch of
the League of American Writers and related that at that time Waldo Frank
was the National Secretary of the League of American Writers.

A complete record and report on the first American Writers Congress has been published by the International Publishers, edited by Henry Hart. This report contains all the addresses delivered at this Congress. It includes an article by John Howard Lawson entitled "Technique and the Drama".

Quoting from an introduction appearing in this book concerning the First American Writers Congress, it states:

"We propose, therefore, that a Congress of American Revolutionary Eriters-be held in New York City April 26, 27, 28, 1935; that to this Congress there be invited all writers who have achieved some standing in their respective field and who have clearly indicated their sympathy with the Revolutionary cause; who do not need to be convinced of the decay of capitalism, of the inevitability of revolution.... We believe such a congress should create the League of American Writers, affiliated with the International Union of Revolutionary Writers. In European countries the International Union of Revolutionary Writers is in the vanguard of literature and political action."

Prominent Hollywood writers listed as being on the call to attend the first and second American Writers Congresses included such individuals as: Guy Endore, John Howard Lawson and Samuel Ornitz. All three of these individuals are identified in this section of the memorandum as Communists.

With regard to the Congress of American Revolutionary Writers which created the League of American Writers, it should be pointed out that this is one of the organisations which was declared subversive by the Attorney General in that it came within the purview of Public Law 135 of the 77th Congress which was superseded by Public Law 604 of the 77th Congress.

The United Progressive News of September 21, 1936, reflects that some 25 writers attended the first local (Los Angeles and Hollywood) meeting of the League of American Writers on Sunday night and that included in this group was V. J. Jerome (true name Isaac Romaine). The United Progressive News is a defunct weekly paper, formerly distributed in Los Angeles. A known Communist, Ellenore Bogigian, aka, Ellenore Abowitz was one of seven members of the paper's staff in 1936. By the way of identification, it should be pointed out that V. J. Jerome is one of the leading theoreticians of the Communist Party now holding the position of Associate Editor of the monthly theoretical organ of the Communist Party, "Political Affairs".

The Daily Worker of September 23, 1933, contained an article by V. J. Jerome entitled "Marx, Lenin and Stalin on the Role of the Communist Party". Comments by Jerome in the conclusion of this article are as follows:

"And on our own celebration day of the lith anniversary of our Party's founding, we must bear in mind that our Party has as its guide to action the teaching of Marx, Lenin and Stalin embodied in the program of the Communist International. We must realize that our central task is to win over the majority of the working class."

who has in his possession considerable information collected by
the concerning the Communist Party's activities
in Los Angeles and Hollywood, stated that in 1934 there were actually only
35 or 40 Communist members in Hollywood connected with the motion picture
industry. He stated they were attached to the Los Angeles Section of the
Communist Party. However, he related that in 1935, V. J. Jerome, identified
above, came to Hollywood from New York in an effort to organize Communist Party
units in Hollywood emong the writers, producers and actors.

In substantiating the information set out heretofore in this section, Confidential Informant of the Los Angeles Office, who has amassed considerable data concerning communist activities in the Los Angeles area and who is at present related that the Communist Party in the

related that the Communist Party in the motion picture industry gained impetus through such organizations as the League of American Writers, the American Writers Congress and the League Against War and Fascism, all of which were Communist front groups. He also related that V. J. Jerome, the Communist theoreticism, came to Hollywood in 1935.

Former Confidential Informant of the Los Angeles
Office, who is a retired Los Angeles police officer and former head of the related that V. J.
Jerome, in 1935, came to Hollywood and set up, in the motion picture industry, Communist branches.

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John L. Leech, who in 1934 was the organizational Secretary of the Communist Party in Los Angeles County, testified before a Los Angeles County Grand Jury on August 14, 1940, at which time he stated that V. J. Jerome (Victor Jerome, true name Isaac Romaine) was sent to Hollywood in the latter part of 1935 by the Communist Party Central Committee, New York, to improve cultural work, taking over these duties from Stanley Lawrence. Leech stated that V. J. Jerome helped organize study clubs and coordinated Party work between Hollywood and downtown Communist sections. Leach related that Jerome brought John Howard Lawson (Communist screen writer) to Hollywood. In Leech's testimony, he also made the remark that Jerome had the aid of Jeff Kibre, labor leader whom he identified as a Communist. Leech stated that in the latter part of 1935 Jerome formulated plans to establish an underground Communist unit among the film elite. All dues and contributions as well as reports were to go directly to National Communist Party Headquarters in New York City. Informant of the Los Angeles Office, previously identified in this section, related that Jerome secured the aid of Nora and George Hellgren in Hollywood. Nora and George Hellgren are identified in this section as Communists. He stated that Jerome utilized Nora Hellgren in connection with the Communist plan to set up branches in the motion picture industry in the Hollywood area. This information was also substantiated by Informant who related that Hellgren did most of the "leg work" including the running of errands and collecting of dues for Jerome. He also related that Jeff Kibre was at that time closely associated with V. J. Jerome.

Informant of the Los Angeles Office related that in the Spring of 1955 while he was a member of the Communist Party, direct orders came down from the top structure of the Communist Party, U.S.A. to all units in the Los Angeles area instructing them to intensify and concentrate their activities in Hollywood and the motion picture industry. The directive emphasized the fact that Communists must try to capture the labor unions and pointed out if this were done, the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors and actresses and the highly paid technicians.

Communist Parcy who is at present acting as an informant of the New York Office, has related that one of the objectives of the Communist Party during the period of his membership (1935 to 1945) was to infiltrate the motion picture industry. He related that from the time of his assignment to the Daily Worker in 1935, there was a very definite emphasis placed on the discussions and activities of the Party leaders on the program of establishing and strengthening Communist influence in Hollywood and penetrating the motion picture industry ideologically. He stated that the national officers of the Communist Party looked upon this program as being very important and considered it as an excellent means of molding and influencing public opinion. stated that the Communists' interests in the motion picture industry were not entirely divorced from other interests on the West Coast. He stated, for example, that there was a sort of link between the activities of Harry Bridges and West Coast shipping and the Communist infiltration program in Hollywood stated Bridges was well acquainted with the Hollywood producers and with many of the "Hollywood crowd". He stated that they helped each other to their mutual advantage. He also recalls that the Communist infiltration of the motion picture industry was definitely on the agenda when former Communist Party leaders and the current national leader, William Z. Foster, visited the West Coast and particularly the Los Angeles area.

In September, 1939, the Los Angeles County Communist Party published a pamphlet portraying the 20 year history of the Communist Party in Los Angeles County. The pamphlet is know under the title "Two Decades of Progress". Its reference to Hollywood and cultural groups reflects that members had in early years penetrated cultural groups and various theater groups. In 1939, the geographical organization of the Communist Party in Hollywood was based - on street units and not industrial units. Members belonged to the units in their respective neighborhood and not units pertaining to industry. The publication listed 2 studio units in 1939, namely the Culver City Studios Branch with Frank Cats as President, and the Hollywood Studios Branch with Milton Henry as President, both attached to the 15th Congressional District Section of the Communist Party. In 1939, the Los Angeles County Communist Party was organized by branches and sections under a geographical division similar to the political assembly and congressional district respectively. "2 Decades of Progress" in 1939 quotes Emil Freed, President of the East Branch of the Communist Party as stating:

"Our Party has either initiated or assisted in struggles, for better housing, progressive election victories, and the unionization of Hollywood." The East Branch, according to this history, was then a unit of the 15th Congressional District Communist Party Section, an area covering Hollywood Boulevard between Feirfax and Hoover Streets.

Confidential Informant stated that sometime following the period during which the actor James Cagney was the subject of much publicity as being mixed up in Communist activity (1940), V. J. Jerome made a trip to the West Coast at which time he spent approximately six weeks in Hollywood for the purpose of straightening out the situation there. Jerome reorganized the Hollywood Branch of the Communist Party separating top ranking stars and big name personalities. Specifically recalled Jerome's having told him of a change that had been made in the handling of money coming in from the Communist Party of Hollywood whereby the "center" (Communist Party National Headquarters) took over the collection of funds from that area. This step was taken because it was felt that the West Coast was receiving too large a share of money coming in from Hollywood.

According to included in the general plans of infiltration of the motion picture industry were various schemes to capture labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups. He stated by mobilizing the Communist Perty back of a particular picture which was to the liking of the Communists, management was put on notice that it could expect tremendous support from the Communist Perty in an effort to make the picture a success.

referred to the motion picture actor, Lionel Stander, as having been a most active Communist leader in the Hollywood professional set and to the fact that Stander was very difficult to handle because he was too Leftist. In referring to Jerome's visit to Hollywood he stated that Jerome conferred with leaders among the professional set including Stander, Edward G. Robinson and Frederic March.

related that the first real impeuts to the infiltration of the motion picture industry was the sending of John Howard Lawson to Hollywood in 1941 or earlier. He stated that Lawson, who was already a fairly successful playwright, was sent for the specific purpose of doing Party work. He related that at the time Lawson left New York he was a member of the Communist Party. He stated that he was sure Lawson was one of the keys to the whole situation and was sent to Hollywood by Communist Party officials in New York for the specific purpose of getting things organized there and promoting the Communist Party's influence in the motion picture industry.

The recalled that following Lawson's arrival in Hollywood almost any Communist who could write would be sent by the national office to be put under Lawson's wing. In this connection, it should be pointed out

that Lawson was the first President of the Screen Writers Guild which is discussed in greater detail in another section of this memorandum. related that Lawson had the Party send him authors "just so long as they had at least written a book," because he could take care of them and thereby would be helping the Party. He related that Lawson's efforts were most successful. Among the writers who were sent out to Hollywood under this program were Albert Meltz, Alvah Bessie, Dalton Trumbo, Michael Blankfort and others whose names he could not recall.

further recalled that Hanns Eisler, brother of Gerhardt Eisler, remarked to him that he intended to go to Hollywood through the efforts of John Howard Lawson. It should be noted in this connection that at the present time Hanns Eisler is in Hollywood and has been one of the subjects of the Un-American Activities Committee's investigation into Communist activity in the motion picture industry.

related that he quite frequently sat in on meetings of the Deily Worker's Cultural Committee during which the Party's program in Hollywood was discussed. He stated this Committee met once a week in the Daily Worker's office. Its membership included Alexander Trachtenberg, Joseph Fields, Lionel Berman and Robert Reed.

and that he was in constant contact with Hollywood and played an important part in the program.

On November 15, 1941, former Confidential Informant of the Chicago Office advised that the Communist Party was in the process of realigning its districts throughout the United States as well as reorganizing its structural set up. He stated that District 13 was to include all of the States of California and of Nevada. According to it was to have centralized offices in Sen Francisco and in Los Angeles. The Sen Francisco Office was to be headed by Steve Nelson. Further Betty Cannett was to be the Organizational Secretary of District 13 with John Howard Lawson and Harbert Biberman in control of organizational work in the Hollywood area.

Confidential Informant

Office as well as Informant

and former Communist Party member

who was dismissed from the Communist Party in 1944, advised that the Los

Angeles County Communist Party's penetration into the motion picture industry

prior to the formation of the Northwest Section in 1942 was important only

as pertained to nominal employees within the studios. They related that be
tween the years 1935 and 1942 the jurisdiction over film luminaries and writers

was under the jurisdiction of the New York Communist Party headquarters or the

District 13 Communist Party headquarters at San Francisco. Consequently the

proof of Communist Perty membership of important Hollywood personages was not available or known to the Los Angeles County Communist Party functionaries.

### D. Structural Development of the Communist Party in Hollywood

Following the rearrangement effected by V. J. Jerome and the appointment of Herbert Biberman and John Howard Lawson to executive positions in the Communist Party, Hollywood Section, the Communist Party was again reorganized in about 1942. According to Informant who has heretofore been identified as

who has amassed considerable information concerning one communist Party's activities in Hollywood, this recordance of the Communist Party in Los Angeles. It wasn't until this time, according to that the Los Angeles County Communist Party had jurisdiction over important Communists in Hollywood. According to this new section was to encompase all Communist Party members in Hollywood including the Communists in the motion picture and radio industries.

Through a most highly reliable but very delicate source, it was ascertained that the Northwest Section was under the leadership of the following individuals known as the Section Executive Committee:

John Howard Lawson Waldo Salt Margaret Bennett Wills Louis Harris Elizabeth Leach, also known as Elizabeth Benson and Elizabeth Glenn Mischa Altman M. W. (Bill) Pomerance

With the exception of Elizabeth Leach, all of the individuals listed above are identified in this section as Communists. On February 26, 1943, Elizabeth Leach told former Confidential Informant of the Los Angeles Office, that she was Organizer for the Northwest Section, receiving a salary of \$125 per month. According to

salary from Lawson, Communist screen writer. This information was verified by Informant

Through this same extremely confidential but most delicate source, it was ascertained during 1943 and 1944 that the Northwest Section was broken down into industrial branches including a writers' branch, community, radio, cartoonists, actors, readers, screen office employees guild branch and numerous other branches. However, in December, 1944, John Williamson, at that time National Secretary of the Communist Political Association, visited Los Angeles and conferred with local Communist leaders. Through

it was ascertained that one of the subjects discussed was the reorganization of the Communist Political Association along the community lines in place of the previous industrial branch setup. During the discussion, Williamson was asked what should be done with people such as union leaders, professional people and motion picture industry people since they could not afford to become active in community clubs and probably would refuse to do so. Williamson ruled that exceptions had to be made in cases of this type and that for their bookkeeping purposes, they should be attached to an Assembly District Community Club but permitted to meet separately and have their own club.

In January, 1945, it was ascertained

Elizabeth Leach that she was in the process of contacting the functionaries of the Party and through them the membership of the Northwest Section, advising them that the section setup was to be disbanded and new cultural groups were to be formed. During this reorganization, according to information received from a most reliable but very delicate source,

approximately 300 of the 600 members of the Northwest Section of the Communist Party were transferred to community groups and the remaining 300 were assigned to cultural clubs. Through a most reliable but very delicate source, it was ascertained that at the time the new cultural groups were formed in January, 1945, the old Section Executive Committee was replaced by the Motion Picture and Radio Commission. The names for this new commission, according to this source, were submitted to Carl Winter, Chairman of the Communist Political Association in that area, for approval. Although the full name of each of these individuals was not set out, an identification was effected by Agents of the Los Angeles Office who were familiar with the Communist Party setup in the Hollywood area at that time.

The following names are believed to have been selected and submitted for approval to Carl Winter:

John Howard Lawson
Bill Pomerance
Pauline Lauber
Madeleine Ruthven
George Willner
Georgia Backus
Bernie Lusher
Waldo Salt

George Pepper
Norval Crutcher
Mischa Altman
Rex Ingram
Sam Moore
Margaret Bennett
Ed Smith

All of the above listed individuals with the exception of Madeleine Ruthven are identified in this section of the memorandum as Communists. With regard to Ruthven, it should be pointed out she was a former Organizer of the Communist Party and close associate of Communist Party functionaries in the Los Angeles area.

Elizabeth Leach, in December, 1945, it was ascertained that she no longer intended to keep her position as the Organizer of the Hollywood Section of the Communist Party, whereupon information was received through this source that John Stapp was made the Organizer.

Following the appointment of Stapp, Confidential Informant
who is a paid informant of the Los Angeles Office and
communist Party, related
that the Hollywood Section was again reorganized. It was divided into
three sub-sections, namely:

Community Sub-Section
Industrial Sub-Section
Cultural Sub-Section

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Information as to this reorganization was also furnished by paid Confidential Informant of the Los Angeles Office, who is of the Communist Party. stated that these three sub-sections were broken down as follows:

The Community Sub-Section contained people living in the Hollywood area not employed in the motion picture or radio industries.

The Industrial Sub-Section included individuals employed in the motion picture and radio industries on a labor or craft basis, holding positions from that of Assistant Director down.

The Cultural Sub-Section was to include the cultural people employed in the motion picture and radio industries, holding positions comparable to that of Director on up, such as writers, producers, and actors.

According to this source, each sub-section had an Organizer as follows:

Community Sub-Section
Industrial Sub-Section
Cultural Sub-Section

Sid Share Paul Perlin Waldo Salt

Informants and and related that John Stapp, the Section-Crganizer, works full time as a Party functionary and is not employed in the motion picture industry.

Sid Share, Organizer of the Community Sub-Section is unemployed according to these sources because of poor eyesight. With regard to this Sub-Section, Informant related that plans were under way to disband it and consolidate it with the Industrial Sub-Section.

Paul Perlin, Organizar of the Industrial Sub-Section, was employed for several years as a grip at the Universal Pictures Corporation until he went out on strike.

Waldo Salt, Organizer of the Cultural Sub-Section, is a Screen writer under contract to RKO Studios.

Informant related in June, 1946, that the controlling body for the Hollywood Section was known as the Section Executive Committee and was made up of the Sub-Section officers, the Chairman of each of the 20 clubs in the Sub-Section and 1 additional delegate from each club.

According to Confidential Informant
the Los Angeles Office who holds the position of

ommunist Party, shop units
of the Communist Party have been established at the Universal-International
Studios, RKO Studios and Metro-Goldwyn-Mayer Studios. He stated that in
addition, Paul Perlin, who is the Organizer of the Industrial Sub-Section
of the Communist Party in Hollywood, had advised him that an industrial
branch had been established at the Paramount Studios which has developed
into one of the largest branches of the Industrial Sub-Section.

also related that he had learned from Dorothy Stein, who formerly was the
Membership Director of the Community Sub-Section of the Hollywood Section
of the Communist Party, that the Communist Party also had an industrial
branch at Columbia Studios. This same source related that in an effort
to revitalize the Industrial Sub-Section and to provide further for the
closer cooperation between the Community and Industrial Sub-Sections, these

According to the new officers of the consolidated subsection are as follows:

2 groups were consolidated in June, 1947.

Paul Perlin
Dorothy Forrest
Dorothy Rivers
Helmer Bergman
Jack Flyer
Jack Sniffen
Noum Light

Crganizer
Crganizational Secretary
Membership Director
Educational Director
Literature Director
Press Director
Financial Director

delicate source John Howard Lawson, Elizabeth Leach Glenn, and John Stapp, in carrying on the work of the Northwest Section and, as it is known today, the Hollywood Section of the Los Angeles County Communist Party, maintained contact with the headquarters of the Los Angeles County Communist Party.

Cn June 13, 1947, Henry Winston, Mational Cryanizational Secretary of the Communist Farty, USA, was in Ics Angeles, California, and on that occasion, according to information obtained from

he discussed

the Hollywood Section of the Party stating that Hollywood was important to the entire country and that one person must be responsible for the Hollywood Section to the Mational Office. He indicated this person should be John Stapp, the Hollywood Section Organizer.

Informant stimates the membership of the Hollywood Section at the present time at approximately 900 persons. Of this number, the Party records indicate approximately 600 are employed in the motion picture and radio industries. Of the 600, it has been verified that approximately 300 are actually employed in the motion picture industry today.

#### E. Communist Party Tembership in Hollywood

The Communist Party in the Hollywood fotion ricture area has developed an organized body, particularly among the unions and cultural organizations. There are at the present time 522 individuals in Hollywood who are or have been identified as Communists. These individuals are either connected with the Hollywood motion picture industry or the Hollywood radio industry.

There is set out hereinafter a list of these individuals who are or have been identified as Communists in Hollywood. Los Angeles paid Informant

stated that the Communist

Party Cultural and Industrial Sub-Sections are composed of individuals

employed either in the motion picture industry or the radio industry. This list will contain the names of the individuals identified as communists, their occupation and whether or not this occupation has been verified. The first 6 columns will reflect the dates on which the individuals listed were identified by a most reliable but very confidential source as Communists in that they were members of the Communist Farty or the Communist Political Association. A brief paragraph explaining each of these columns is being set out prior to the list in order to fully describe the information set out in the list of individuals identified as Communists.

# I. Member Communist Political Association, August 31, 1944

An "X" will appear on the list under Roman Numeral I when the individual was identified as a member of the Communist Political Association on August 31, 1944. This information was obtained from a most reliable but very delicate source who related that the individuals listed were members of the Northwest Section (Cultural Section) of the Communist Political Association as of August 31, 1944. This source provided, in addition to the individuals named, the 1943 or 1944 Communist Party, USA, membership book number or the Communist Political Association, USA, membership book number issued to the individual.

ŧ

# II. Membership Communist Political Association, January E, 1945

Under the column headed Roman Numeral II an "X" will appear when the individual was identified as a member of the Northwest Section of the Communist Political Association in Hollywood, California, as of January 8. 1945. This identification was effected through the same most reliable but very delicate source.

# III. Membership Communist Political Association, January 16, 1945

In the column headed Roman Numeral III, an "X" will appear following the names of the individuals who were identified as members of the Communist Political Association in Hollywood, California, on January 16, 1945. This identification was also effected through the same most reliable but very delicate source.

On this occasion this source provided the final lists of assignments to the various cultural groups in the Hollywood area. In addition, this source provided the names of the functionaries and the club breakdown of the cultural people in the Communist Party in Hollywood. It also established membership in the Communist Political Association and set forth a lengthy list of new Communist Party recruits. This source, in addition, provided the 1944 Communist Political Association membership cards.

# IV. Membership Communist Political Association, February 26, 1945

Under this column, captioned "IV," an "X" will appear following the names of individuals who have been identified as members of the Communist Political Association on February 26, 1945, in Hollywood, California. This identification was also effected through this same most reliable but very delicate source. This source provided the 1945 Communist Political Association membership card number. In addition, the source also provided the 1945 registration cards which reflected the background on the individuals including address, sex, occupation, district where employed, union affiliation, and whether the individual subscribed to the "Daily People's World," West Coast Communist publication.

# V. Membership Communist Party, USA, November 19, 1945

As you will recall, the Communist Political Association was dissolved in the summer of 1945 and subsequently the Communist Party, USA, undertook the project of registering its members under the reconstituted Communist Party. Therefore, under the column captioned "V," and "X" will appear following the names of the individuals who were identified as members of the Communist Party in Los Angeles or Hollywood, California, as of November 19, 1945. This identification was again effected through this same most reliable but very delicate source of information.

This source indicated that on this occasion, due to the reconstituted Communist Party's security consciousness, the registration cards were less susceptible to identification. In some instances the club had actually cut out the section containing the member's name. Other clubs had indicated the person's name by a number and numbered them in sequence. Other clubs had also inserted initials which appeared to be false. However, according to this source, there were lists of names giving the first name and last initial accompanying each group of registration cards. As a result, it was possible to ascertain the probable identities of a substantial number of individuals registered at that time.

# VI. Membership in the Communist Party, USA, May 25, 1947

An "X" will appear under the caption "VI" following the name of an individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture or radio industries as of May 25, 1947. This identification was effected by another most reliable but very delicate source of information.

#### VII. Occupation

Under column "VII," the occupation of most of the Communists identified in Columns I through VI is set out. It should be pointed out that this occupation

has been ascertained by Agents of the Los Angeles Office by contacting responsible officials in the film industry, reliable sources in the various studio unions and guilds, confidential informants and Hollywood periodicals and publications.

#### VIII. Cccupation as verified by investigation -- July 21- August 6, 1947

Unless otherwise indicated in Column VIII, the occupation of the individual Communists has been verified by Agents of the Los Angeles Office through investigation between July 21 and August 6, 1947. In this connection, it should be pointed out that employment in the motion picture crafts, guilds and unions is of a floating nature. Workers are transferred among studios at the discretion of the unions in many instances. The average motion picture takes approximately 3 months to make and the unions attempt to keep their personnel active which requires a certain amount of transferring.

It should also be pointed out that the Conference of Studio Unions. comprising a number of the crafts and unions, is currently on strike and none of the members of these unions are actually presently employed in the industry. However, their names have been set out in this list and their occupations indicated as well as their employment verified at their former place of employment in view of the fact that they will resume work in the industry following the end of this strike. In specific instances, it will be noted that a certain date is set cut instead of an "X" under this column. In those instances, the information was obtained from a Credit Bureau or other source and reflects the last date that the records indicated the individual was employed in the listed occupation in the motion picture industry. It should also be pointed out that if an individual carries a union or guild card and is in good standing with his union, he is considered as an active employee of the motion picture industry. In some instances, union records have indicated that these individuals have been suspended or are delinquent. Luite frequently a person in this classification will, by paying up his dues, become active in the entertainment field.

The los Angeles Office is continuing its investigation to verify the employment of all individuals reported as Communists. However, due to the fact that a great number of the names are common names, difficulty has been encountered in determining exactly which ones are the Communists. Also, it must be considered that some of the names obtained through this most reliable but very delicate source may have been Party names which will cause the verification of employment to be a much more difficult job.

In specific instances, it will be noted that certain individuals whose names are set out on this list, have been identified as members of the Communist Party or Communists by reliable confidential informants such as In this instance no "X" will appear under columns I through VI but rather, following the individual name, the name of the informant will appear and the year in which he identified the individual as a Communist will be set out.

VIII
Verification of
Occupation, 7/21-

		I 8/31/44	II 1/8//5	III 1/16/45 :	IV 2/26/45 1	<b>V</b>	VI 5/25/1/7	VII Cccupation	occupe <del>s</del> tion, 7/2 8/6/17
	Adams, Alice	9/ /2/ 44	-/-/	<u>., 10, 4)                                    </u>	<u>4 20/4) .</u>	///-	<i>уу - уу</i> 41	cccupation	<u> </u>
	•						•		
-	Adams, Charlotte						X	Movie Painter	
	Adams, John						x	Motion Pic ture Photo- grapher	
	Adler, Iulla, aka Lulla Rosenfield	X	X	X	X			Actress	•
	Albert, Doris	х		X	X	Х		Musician	x
	Albert, Sam	х	X	x	Х	X		Musician (	x
	Alexander, Puriel	x	х	x	X			Actress	
	Alland, Bill						X	Film Direct	or
	Allen, Dede					X			
	Altman, Vischa	X	X	X	X			Lusician	x
	Ames, Robert	-				•	x	Prop maker	
	Anderson, Charles						Х	Projectioni	st
	Atkins, Frances						x	Actress	
	Atlas, Dorothy	X	x	X	X			Writer	x
	Atlas, Leopold	X	X -	x	x	X		Writer	x
	Aubrey, Will	"	X	x	x			Actor	
	Auerbach, Leonard	,					x	Actor	
	Babb, Dorothy	X	x	X	X	x	x	Writer	
	Babb, Sonora	X	x	X	X	X		Writer	

I II III IV V VI VII VIII 8/31/44 1/8/45 1/16/45 2/26/45 11/19/45 5/25/47 Cocupation Verification

Backus, Georgia, aka Ers. Herman Alexander	x	x	X	x	X		Actress	x
Barzman, Ben	x	x	X	X	X		Writer	X
Berzman, Norma	X	x	x	X	X	•	Writer	X
Bass, Phil						X	Musician AFL	x .•
Saumfeld, Frances	x		X			X	Analyst	х.
Beard, Cecil	X		X			x	Artist	х
Beck, George	X	x	X	X	-		Writer	X
Bela, Nicholas	x	X	x	X			Writer	X
Benedict, les (len)						X	Secretary- Notion pictures	
Bengal, Ben	X	х	X	X			Uriter	X
Benoff, Wac	X		x				driter	x
Bercovici, Frances		X	x	x	X		Writer	x
Bercovici, leonardo	٠	x	X	X	x		Writer	x
Bergman, Helmar						X	Electrician	x
Berkeley, Martin	X	x Ţ	X	X			Writer	x
Berkman, Morris						X	Painter	
Bernardi, Harold						X	Actor	
Bernson, George			x	X	X		Actor	x
Berry, Gladys	X	X	x	X				
Berry, Jack	X	x	X	x			Director	x

	I <u>8/31/44</u>	II 1/8/45	III 1/16/45	IV 2/26/45	v 11/19/45	VI 5/25/L	VII 7 Occupation V	VIII erification
Bessie, Alvah	х	X	X ·	X	x		Writer	x
Bessie, Helen	X	x	x	x			Actress	
Beverly, Helen, aka Helen Cobb	x	x	x	x	x		Actress	x
Beyea, Franklyn						x	Machinist	x
Biberman, Edward	X		X		x		Artist	x
Biberman, Herbert	X	X	х	X	X		Writer, Director, Producer	<b>X</b>
Billings, Harry						Х	Film Tech- nician	x
Birnkrant, Arthur	Х	Х	X	X	X		Triter	
Birquist, Lillian	Х	X	X	X	Х		Writer	X
Blainc, George	. ••					X	Technicolor Studios	X
Blair, Mary	•					X	Actress	
Plake, Barbara						X		
Blake, Velissa						x		
Blake, William			-			x	Film tech- nician	X
Blanchard, Robert	X		· X				Screen Cartoc	onist
Blanco, leo						X	Technicolor	x
Blankfort, Henry	x	X	X	x	X	X	Griter	x
Blankfort, "ichael			19	<b>47)</b>			Writer	
Blobena, Louise						x		

	I <u>8/31/44</u>	II 1/8/45	ПІ 1/16/4	IV 5 2/26/45	V 11/19/45	VI 5/25/	VII 47 Occupation	VIII Vorifica	ı tı
Block, Kalman		X	x	X			Eusician	х	
Blowitz, Bill (William F.)	х	X	X	Х	. ,		Friter-Publicist	х	
· Bohnen, Roman	X	X	X	X			Actor	X	
Bollory, Janna				•		х			
Bordages, Asa	Х						Writer	X	,
Borotz, Allen	Х	Х	X	х			Writer- Producer	x	•
Boxer, Herman	X	X	X	x	X		Triter	х	
Brackenrush, Louis						x			
Bran, Phoebe, aka Phoebe Carnovsky	x	x	X	Х	х		Actress	X	
Srandt, Janet						x			
Brandt, Louis	. ·•					x	Assit. Director	7/1/46	
Braun, Irwin	X	X	X	х	x	х	Free lance Griter	7/2/45	
Bridges, Dorothy	X	X	X	X	X		Actress		
Bridges, Iloya	X	Х	X	x	X		Actor	X	
Brodine, Russell		-	•			X	Musician	x	
Bromberg, Joseph	X	X	x	Х	X		Actor	X	
Bronson, Walter					•	x			
Browda, Maurice, aka Morris Browda		X	X	x			Lusician	x	
Brown, Virginia	X	X	x	x			•		

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	I 8/31/44	11 1/8/45	ПІ 1/16/45	IV 2/26/45 ]	<b>v</b> 11/19/45	VI 5/25/47	VII Cccupation	VIII Verification
Browner, Selma						x		
Buchman, Harold	x	X	· <b>X</b>	x	x		Writer	<b>X</b> .
Buchman, Sidney		X	X	X	X	•	Producer- Jriter	<b>x</b>
Punin, Lew						x	Producer	12/16/43
Burns, √essie	X		X				Writer & Analyst	х .
Durrows, Abraham	Х	х	Х	X	X	x	Writer	х .
Burton, Frank					X		Writer	
Burton, Val		X	X	X	X		Writer	X
Butler, Hugo	X	Ä	χ.	χ			'Ariter	χ
Butler, Jean	X	X		χ			hetress	
Byrd, Willie B.						X		
Cameron, Mussell	• ••					x		
Carnovsky, Morris	Ä		X	х	ï		Actor	X
Caro, Jacobina	Х		X				Dance Instructor	
Carter, George				X				
Carufo, Mickey		-	• •			X	Electrician	X
Casetta, waria						¥		
Casson, April				,		x		
Castellano, Edward						×	Bookkeeper	x
Chamberlain, Howard aka Howland Chambe	- erlain					x	Actor	x

VI 8/31/44 1/8/45 1/16/45 2/26/45 11/19/45 5/25/47 Occupation Verification Chandler, Jerry Chanin, Gerry, aka Gerry Schlein X X X Chapman, Clarise X X X Chapman, Thomas X X X Writer Chassan, Miriam X Musician Child, Nellise X Christlieb, Don X X X X Musician X Clark, Angela X Actress Clark, Haurice X X X X χ Writer Clarke, lavid G. X Actor-Student X Clayton, Hoger X Cobb, Lee J. X X Actor X Cohen, Ralph X Electrician X Coke, Dalton T. X Cole, Reatrice X Cole, Boyd E. X Cole, Lester X X X X "riter X Coles, Nat X X Collins, Linda, aka X X X X Actress X Mrs. Michard Collins Stage name - Dorothy Comingore

	I <u>8/31/44</u>	II 1/8/45	III 1/16/45	II 2/26/45	v 11/19/45	VI 5/25/4	VII 7 Cocupation Ve	VIII rification
Collins, Richard Joy	х	X	x	X			Writer	<b>. x</b>
Collis, James	X	Х	X	X	Х		Musician	x
Colsen, Martha						X		
Compinsky, Dorothy					X	•	Musician	x
Compinsky, Manuel					х		Musician	Х
Coodley, Ted						Х	Wake-up Artist	х
Corcy, George		Х	X	х	Х		riter	x
Crutcher, Morval D.	(sec	Tege	of Summa	iry Depor	randum)		Union Official	L
Dagget, Charles			X	X			Aublicist	
Daigle, Alfred	X		x	Х				
Danforth, Weller.						X		
DaSilva, aka DeSilva, Acward	ż	X		X			Actor	x
Dassin, Jules	Х		Х		Х		Director	x
Davis, Florence				•		X		
Davis, Morra						х	Actress RkO Studio	x
Javis, Phil			<b></b>			X		
Lavis, Sid						x	lctor	X
Decker, Eunnie						X		
Dessan, Paul						Х	Film Composer	X
Doutsch, Helen						x	Writer	X
DeVincent, Micohel J.	•					X	actor	x

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45 11,	V /19/45	VI 5/25/47	VII Occupation Ver	VIII ification
DiFiore, Lina	x	x	X		x		Pusician	x
Dimondstein, Marion						x		
Dimondstein, Morton						X.		
Digasdale, Howard	x	x	X	x	X		Writer	X
Dix, Marian						x		.*
Dmytryk, Edward		X	X	X	X		Director	χ.
Drdlik, Frank		÷				x	Coldwyn Studio	X
Imignan, Ruth						X	Composer	X
Eassan, Paul						X		
Eastes, Larry						X	Machinist	X
Wastman, Kary Lou						X		
Mcley, Leslie (Neg	m)					Х		
योवनांवेर्ड, Morence, Ers. Frederic Larc		Ι.	•	1947)			Actress	x
Alfman, Sam						X		
Tiscu, Muard	X	X	-	Х	X		Director & Writer	x
Aliot, Faith	· <b>X</b>		<b>X</b>		X		Actress	
Ellis, Mary do	X	X	Y	X		•	Actress	x
Mlis, Rayre						X	Actress	
flwood, Hatilda						x		
Endore, Guy	X	X	X	X	x		Writer	x
Enfield, Cyril	X	X	X	X	x	•	Publicist	

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	I 8/31/44	II 1/8/45	III 1/16/45	N 2/26/45	<b>V</b> 11/19/45	VI 5/25/4	VII 7 Cocupation	VIII Verification
Englander, Margaret		x	X	x	х	X	Writer	6/6/45
Erwin, leRoy F. Jr.						x		
Evans, Charles						x	•	
Exley, Donald						X.		
Exley, muth						Х		
Forarch, Elizabeth		x	Х	Х	Х.		Uriter	X :
Farmer, Virginia	Х	Х	Х	Y			Actress	х .
Farmer, Dick						X		
Feher, Milton	X	X	Х	х			Nusician	X
Pelther, Walter						Х	Costumer s	tudio X
Fielding, Bruce						х		
Finn, Pauline Lauber was 'rs. Aubrey Finn, Pauline lauber	`, X	X	x	·x			Secretary	
Firedman, Frances	•	••	•	•		X	Secretary	
Fleishman, Steve		x	Х	X	x	•	Writer	I
Fletcher, Blair			X		•• •		2 5(/3	<b>-</b>
Foray, June	X	х -	X	Х	x		Actress	X
Frank, Anne May	X	X	Х		х			
Freund, Burton						х	Unemployed Artist	x
Froelich, Anne, aka Ers. Philip Taylor	<b>x</b>	x	x	x		·	Writer	x
Fuller, Iester	X	X	Х	x	X		Director	-
Garfield, John (C.I		•	1947	)		·	Actor	x

	I	II	III	IV	V	VI	AII	!* <b>!</b>	
Garrett, Betty	8/31/44	1/8/45	1/16/45	2/25/45	11/19/45	5/25/47 X	VII Geoupation Ecreen Late	VIII Vorificati	ion
Gersh, Phillip						~ . ¥	Guild Motion Pict	Z	
Gilson, Julie	Z.	x	X	X	X		Agent Actress	X X	
Gilbert, Tđ						x	Designer	x	
Gilbert, Frances	5					х .	J		
Gilbert, Jedy	X	X	X	x	X		/ o tar∉ sis	Σ	
Glass, Hed	x	Y.	X.	X.			I o ter	<u>Y</u>	; <b>f</b>
Goff, Lloy1						X	Actor	¥**	•
Goldberg, Morths	X	X	X	X			llusician -		
Geldblatt, Herri	et X		X	X			Musician	×	
Colrb, Nothin						X	deintor	5-5-48	
Good in, Finley			•			x		-	
•	7		χ.		<b>У</b> .		Triter	X	
Gordon, Don	X		X		X		An: lyst	X	
Gerden; Julian	-					X	Technicien	X	
Gorney, Joy	X	X	.* .*	X	x		Triter, com- poser, predu lynicist		
dormey, Sandra	<b>'7</b>	Σ	<i>X</i>	<b>7</b> .	7	,	Tri ter	x	
Gottlieb, Endice						X :	luci <b>ci</b> en	Z.	
Gough, Lloyd (L./	. Inft.				<b>J</b> uly, 194	7) %	•		

	I 8/31://	II 1/8/1 A	III 5 1/16/4	IV 5-2/26//.=	<b>∀</b> : 11/10//4	VI 5/25/47	VII Occupation Vo	VIII
Graff, Freddy	X	X X	X	X	, 11/1/4/		Actor	
Grainick, Max						X	Musician	x
Granata, Edward	?.					x		
. Grant, David	(Pd. 1	inft.			Los A	ngeles,	1945)	
Grant, Norton	X	X	Х	X	X		Triter	
Greu, Gilbert	<b>X</b>	X	x	X			Husician	X
Gray, "illian						X		:•
Green, Anna, akn Inn Koch	X	Х	Σ	X.	<u>y</u>		Triter	
Green, Eunice						Y		
Greenberg, Lante	r					Х		
Greenberg, Possil	ĴС					x		
Greene, Cidney						Ä	Musician .	x
Greenhalgh; Trme	st i.	-•				Х	Sound Directo	r X
••	-						UGM	
Grennard, Flliot		7-	X	7.	Σ	-	Friter	X
Gross, Jennic						X	Film Technici	ch X
Grunes, Albert (	Former Telicb		t., L/.,		1744,		Tandrobe Dept	. x
Guilford, Jack	X		X -	X			Actor	. χ
He mer, Alvin	Z	X	X.	X	x		Actor	x
Hamier, Ben		Σ	X	7,	7.		Actoress	
Harper, Annette	7.	.:	X	X	:		Actress	
Harris, Louis	, <b>"</b>		x	X	x		Producer & writer	

I 8/31/44 Helford, Norris	II 1/2/45	III 1/16/43	IV 5 7/26/4	<b>V</b> .5 11/1 <b>9</b> ,′4	<b>VI</b> 5 5/25/	VII 47 Cocupation	VIII Veri ^e fection
Hellgren, George					X Z	Incontive d	t
Hellgren, Nora					X	Union	X
Herman, Huriel						Vriter	
Hortz, David		ς			X	Tri ter	Σ
		Х				kri ter	:
Hilberman, Libbie					Ä		•
Holland, Tom	**	Х	2.			A a tar	X
Ecluse, Filon					1.		
Holzer, Herbert H.					X		
Rentroce, D. C.			•		X		
ficed, "d" rd ?.					ï.	Printer	5-10-46
Horne, Victorias	х	ï.	Х	X		/ctress	
House, Mary -		•	•	Α	.,	) Corena	X
Hevey, Constance	,.	••	••	<u>.</u>	X		
,	**	X	7	X			
Hovey, Serge	X	X	X	Ä		ปั <b>น</b> ธรักรัย <b>ท</b>	X
Revey, Tamera	X	Σ	X	X.		"uslcian	<b>X</b>
Hubley, Claudia X		X-				Compan Car to	onist
Rugjins, Poy					X	Triter	X
Hughes, Herle					x		
Hughes, R.					ĭ		,

Idriss, Famiz	I 8/31/4 X	II 4 1/ <b>3/</b> 45	III 1/16/45 X	IV 2/26/45 X	V 11/19/45	VI 5/25/47 X	VII Occupation V Musician	VIII erificst	ion
Ingr, Joe						X	Music editor	x	
Ingran, Ferr	97 13	X	<b></b>	2		X	Director- Triter-actor		
Irmin, Leclie						X			
Jackson, John			) <u>;</u>	Z					
Jimes, Pon	Х		X		X	•	Triter	X	•
Jones, Lillith	X.		7.		X		Triter	X	
Jampel, Mirian						X	Cinjer	z.	
Jarrico, Paul	X	X	X.	X			Tri ter	X	
Jarrico, Cylvia						••		Α	
Jasper, Holen	X		х	•					
Jespen, Marjorie		,=•				х			
Jones, Keiti	-					X			
Jones, 🖫.						<b>X</b> . '			
Kedish, Jen	*	X	Z	X	X		Triter		
Kehn, Gordon	<b>X</b> .	X	X	x	, λ		Triter	X	
Wrab, George			***			X 1	Susicien	<b>x</b>	
Katz, Helen		X	X	3				<b>A</b>	
Koufman, Gliver						X			
Koren, Chuck						<u></u>			
Korwin, Jeanne	-	Ā	 45	X			chreus		
Killian, Victor	Х	7.	Ψ,	x	π		ctor	X	-

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	y 11/17/45	VI 5/25/47	VII V Georgatien Veri	III ficatio
King, Don	Z	X	7	₹.			Publicist	
Kraft, Hymen	**	Σ	Σ	X	Σ		Triter	X
Krusnov, Een						X	*	
Lamar, Bill						×	Mectrician	X
Lawer, Truman						X		
Landers, Rarry						Z.	Loter	X
Long, Dovid			X		n		Tri ter	X
Lordner, Fing.V.	Jr.X .	Σ	X	X	- <del>-</del>		Tri ter	x
Larkin, Katherin	10					X		
Loury, Phyliss						X		•
Lawson, John Hov	ಗಾರೆ 🛚	X	X	<b>У</b> .	Σ		Triter	X
Lawerence, Marc	X	×	χ	tr L	x		/ctor	X
Lee, Con de 🔌	- X ·						Letor	<u>*</u>
Lce, Sondre	-					Ι.	Film technician	ιX
Lees, Robert	₩	Ÿ	7.	Y.	7.5		Tri ter	X
Lehrmon, Tugene	± Le∎					X	An.Federation of Uncicions	x
Lennert, Isobel	Ÿ.	7	<del>4.</del>	X	X		Tri ter	<u>.</u>
Lenson, Miriam			·			X		
Lesonor, Horbert		<b>x</b>	X	X			Topicitn	X
Levý, Helvin	7.	X.	T.	X	X		Uniter	X
Levis, Harvey	-					X		

	I	II	III	IV	V 22 40 45	VI 5 /25 /47	VII	VIII
Lewis, Herbert Cly	8/31/44 . d <b>e</b>	1/8/45 1/ X	X X	X X	X X	7/27/47	Occupation Ver Eriter	X
Leyda, Jay	X						Director	
Lloyd, Norman		x	x	X	x	•	Actor	x
Logan, Humphrey						Х		
London, Joe						X	Laborer	<b>x</b>
Lusher, Bernard	Х			•			Union leader	•
KacClelland, Ken						X		
Maes, Simone			X			X	Analyst	x
Yahler, Lillie	X	X	X	X			Musician	X
"altz, Albert	X	X	χ	X	X		Writer	x
Mann, Hack						X	Technician	
Mann, Winnie						X	Actress	X
Manoffy Arnold	-х	X	X	X	X	X	Briter	X
March, Frederic (Co	onfidenti	al Infor	nant		19	147)	Actor	X
Marchionni, Charles	5					X	Lab Techni- cian	x
Marlow Brian	х	х -	X	x	<b>X</b>		Writer-Actor	x
Mason, Esta		X	х.	X			Actress	-
Mattison, Mathew					`	Х	Analyst . 7-	29-47
Mayer, Ray		X	x	x			Actor	x
Mazuir, Phyllis						X	Secretary	x
McHugh, Kitty	<b>X</b> .	x	x	X			Actress	<b>x</b> .
EcKenney, Ruth			1947	)			Writer	X

KcNeil, Allan D.	I 8/31/44 :	II L/8/45 I	III 1/16/45	I <b>V</b> 2/26/45	<b>v</b> 11/19/45	VI 5/25/47 X	VII Occupation Ver Story Analyst	VIII ification X
McVeigh, Paul (KcVey)	x	x	x	x	x		Actor	*
Meadow, Leon					x	•	Writer	x
Meltzer, Saul Louis	Meltze	reliad er was a geles i	ı member	of the	icate sou Communist	rce rep Farty	orted in Writer	x .•
Kendelssolm, Lafcadi	lo					X		•
Menkes, Gertrude						x	Attorney-film	X
Kenken, Lawrence						X		
Mesches, Arnold						x		
Miller, John	X	x	X	X	X	X	Actor	x
Miller, Patricia	X	X	X	X	x	X	Actress	x
Piller, Virginia						x		
Hillholland, Charles	X	X	X	x	x		Writer	x
Mischel, Florence	X	X	X	X	x		Analyst	x
Mischel, Joseph	X	X	X	X	x		Writer	x
Morgan, Joe	(Discon	tinued	paid In	ormant		· ·	Ze)	
Korley, Hank (Henry)	)					x	Actor and film tech-	_
Nami de Managa alia	,	,					nician	X
Norley, Karen, aka Karèn Victor		X	x	x	x		Actress	x
Moore, Irving		x	x	x	x	x	ਸਾi ter	x
Loore, Sam			x					

Eyers, Henry	8/31/44 X	_		_	11/19/45	5/2 <b>5/47</b>	Occupation Ve	
Moss, Jack	x	x	x x	x x	x		Writer Producer-	<b>X</b>
							Actor	
Fullen, Virginia						<b>x</b> .		
Eurphy, Esurice						X	Actor	x
Eyers, Al	x	x	x	x				
Eyers, Barbara	x		x					·•
Nelson, Ruth	x	x	<b>X</b> -	x			Actress	x
Nicholas, Goraldine	X	x	x	x	x			
O'Conner, Norman						x	Theatrical announcer	x
Offner, Herbert	x	x	x	x			Musician	x
O'Flaherty, E. B.						X		
Oranata, Edward S.	- ·•					x		
Orme, Rosemary S. (Urme, Rosemary S.)	-	•				X		
Ornitz, Sam	x	x	x	x	x		Kriter	x
Orszag, Jean, nee Jeanstte Grossman			_			x	Secretary	x
Paige, Clinton			-			X	Electrician	x
Palastky, Alexander						X	Actor	4-2-47
Paley, Stanley		x	x	x			Writer	x
Parker, Lillian	_					x		
Parks, Larry	x	x	x	x	x		Actor	x

	I	11	111	IĀ	Ψ.	VI	VII	Vali
Pathe, Paquerette	9/31/44	1/8/45	1/16/45	2/26/45	11/19/45	5/25/47 X	'Occupation Ve	rification
Pederson, Peter						x		
Peel, Spencer						<b>x</b> .	Screen Cartoonist	x
Pelleti, John Virgil	ı					x	Actor	x
Pepper, George				x			•	•
Perlin, Paul	x		x			x	Novie Labore	•
Peters, John						x	,	
Philips, Peggy		x	x	x			Writer	x
Phillips, Nebster C.	•					x	Free lance Hake-up artis	st 11-19-45
Pini, Les				x	x		Writer	x
Pinney, Ted						x		
Place, Kermit	•					x		
Polonský, Abraham	-				x		Writer	x
Pomerance, William			x				Former Union Official, STC	3
Powell, Homer						x		
Prager, Stanley	x	x	- x	x	X.		Actor	x
Pratt, Carolyn						x		
Preston, Lou						x	Painter	x
Privel, Lucien	x	x	x	x	x		Actor	x

I II III IV V VI VII VIII E/31/44 1/8/45 1/16/45 2/26/45 11/19/45 5/25/47 Occupation Verification rung

X Set Director X

	0/ )=/ 44 =/	0/4/	4 +0/47	2/20/4) 1.	1/17/42 2	/ 47/41	occupation ver	11 1cation	
Ragsdale, Byron Y	oung					x	Set Director	x	
Ragsdale, Lacalla	H.					x	Secretary	X	
Rapf, Kaurice	x	X	X.	x	X		Writer	x	
Ravetch, Irving		<b>X</b> .	x	x			Uriter	x	
Reed, Valerie						x	•		
Reid, Arnold					x				
Reis, Keta	(A very re Reis was Los Angel	a memb	er of th	ie Communi	ist Party		ted Story Analysist Executive	x	
Revel, Elaine						x			
Revere, Anne	X	X	x	X	x		Actres <b>s</b>	x	
Reynolds, Jack	X		x			X	Technician		
Richards, Robert I	L.	Х	x	x			riter		
Richardson, Caroly	<b>7</b> n	x	x	X					
Richardson, Peloni	ie .	x	X	x			Actress		
Richardson, Willia	an L.	x	x	x					
Rinaldo, Frederic	D. X		x			X	Film Writer	x	
Ripps, Harry	X		х			X	Technician		
River, Joerney		x	X	X .					
River, W. L.	x		•	-	<b>X</b>		Triter	x	
Robeson, Paul	·	19	47)				Singer and Actor	•	
doberts, Stanley						X	Actor's Agent	x	
Robinson, Earl	x [.]	X	X	X			Composer- lusician	8/2/47	

1	I 8/3 <b>1/4</b> 4	II 1/8/45	II <b>I</b> 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation W	VIJI
Robinson, Edward G.	((	en Ja			Maria	-,, <b>-</b> ,	Actor	X
Robinson, Jerry		X	X	X	x		Writer	
Robison, David	x		x	x			Script read	ər
Robison, Naomi			-			<b>x</b> .	Actress	x
Rofheart, Leonard Jay	7	÷				X	Blectrician	x
Rohl, Anita						x		
Rohl, Dave						X		•
Rolfe, Edward	ж	x	I	x	x	•		
Roma, Margaret (Margrit)						x	Actress-writ	ter X
Romano, Amelia	x	X	x	x	x		Actress	x
Romano, Mary						x	Secretary- Screen Read Guild	iers X
Rossen, Robert	X.		x		x		Writer	x
Roth, Eather	x	x	x	X	x		Fusician	x
Roth, Henry	x	x	x	x	x		Musician	x
Roth, Richard						x		
Rotstein, Herman	x	X	<b>X</b>	I			Writer and director	
Rousseau, Louise						x	Writer	x
Rubane, B.						x		
Rudnick, Stella		X	X	x	x		Actress	
Ruskin, B.	-					x		
Ruskin, Shimen	X	<b>X</b> .	I	I	I	x	. Actor	<b>X</b> .

	I 9/31/44	II 1/9/45	111	IV 2/26/45	<b>V</b>	VI 5/25/42	VII 'Occupation Ve	VIII
Ryan, Ralph	0/01/11	1/0/43	1/10/43	2/20/40	[T\ Ta\ #9	3/23/4/	Occupation ve	FAITCATION
Sak, Gua						x		
Salt, Waldo	x	x	X	X			Writer	x
Samuels, Murray	x	x	x	x			Writer	x
Sandell, Bea	x	x		x			<b>Fusician</b>	x
andell, George		x	x	x			Musician	х .
Sanford, John	x	x	x	x	x		Writer	<b>x</b> .
Sanford, Marguerite	x	x	x	X			Eriter	x
Saul, Oscar	x	x	x	x			Writer	x
Saylin, Marcella						x		·
Schaftel, George			x	X			Writer	
Schneider, Paul						x		
Scroenfeld, Bernard					x		Writer	x
Schuelberg, Virginia aka Virginia	۸ _							
Viertel	x		x	X		٠	Writer	x
Schuler, Dorothy						x		
Schwartz, Zack		•	•	,		X	Screen Cartoonist	
Scott, Adrian	X	x	x	x	x		Producer	x
Seffinger, Ben						x		
Seigel, Sanford						x	Actor	x
Selio, Leonard	<b>x</b>	x	I				Musician	X
Seller, Kay		x	x	x			Actress	

	_							• •
Selvin, Min	1 8/31/44 X	1/8/45	1/16/45 X	IV 2/26/45	v 11/19/45	VI 5/25/47	VII Occupation Union office	VIII Verification :ial
Shaw, Ben	x	х	X	Х	X	As	Writer and sistant Dire	ector
Sherwood, Stanl	.ey					х .		
Shore, Wilma	Х	Х	X	X	х		Writer	<b>x</b> .
Short, Anita						X	Musician	.*
Short, Robin	X	х	X	Х			Actor	
Ciegel, Sam		X	x	X	X		Musician	X
Simmons, Mike						x	Writer	X
Sklar, George	Х	X	х	X			Writer	X
Smith, Art	X	X	X	Y			Actor	X
Smith, Corinne						x	Analyst	X
Smith, Ed, was Isragl Malenck	X X	Σ	X			x	Film techni	cian X
Smith, Harold, Hal Smith	aka X	x	Y.	x	X	X	Writer	X
Smith, James						X		
Smith, Lita			<del>-</del>			X	Ceradic worker	X
Smith, Milton	Х	X	х	X			Writer	
Smith, Ralph						x	Painter	
Uniffin, Jone	-						Scenetary Movie AFL	<b>X</b>
Snyder, Mike				ŧ	:		Literary Dept.	X

	I /27 / · ·	II 2 /a/. z	III	IV .	v .	VI	VII	VIII Verification
Solomon, Jack	/3 <del>1</del> /4	1/8/45	1/16/45	2/26/45	11/19/45	5/25/47 X	Occupation	Verification
Solomon, Louis	X	X	x	Х	X		Writer	X
Sondergaard, Gale aka Mrs. Herbert Biberman		X	x	x	X		Actress	X
Sorrell, Herbert	к. (	Membership memorandum	in Commu Tare)	ınist Par	r <b>t</b> y–1938;	See Sum	ma <b>ry</b> Union Offic	ial X .
Spencer, Helen H.	Х		X					•
Spencer, Ray	x	X	X	x	X		Writer	<b>X</b> )
Stapp, John	(C.I			Effet);	<b></b> .		Hollywood a Organizer o	
							C.F.	X ,
Steels, Dorothy					X		Tritor	X
Stein, Philip						х		
Stevenson, Fhilip	•	. X	X	X	X		Writer	X
Stewart, Gordon	-					X		
Stillman, Sam						X .		
Stone, George						X		
Strauss, Theolore					X		Triter	X
Sullivan, Glenda	X		X				Writer	
Taffel, vess	 	Y.	X	х	X	T.	Writer	X
Tanner, Harry		X	X	X		÷		
Tarcai, Mary	X	3	X	X	X		Actress	
Tarloff, Frank	X	Х	X	χ	Х		Writer	Ä
Thery, Jacques						х .	Writer	x

g Thomas, Elizabet	I \$/31/44 ch	II 1/8/45	III 1/16/45	IV 2/25/45	v 11/19/45	VI 5/25/17 X	VII Occupation Secretary	VIII Verification X
Thomas, George,	Jr. X	x	Х	X		х	Publicist	
Tolins, Natalie						<b>x</b> .		
Towbin, Cyril	Х .	х	Х	Х	X		Musician	х
Townsend, Leo	X	X	Х	Х	χ		Writer	х .
Trabin, Rosaball	. <b>e</b>					х		•
Trabin, Marion			X					
Tree, Dorothy	X	Х	X	X	Х		Actress	Х
Trivers, Faul	Z	Х	Х	X	X		Triter	X
Trumbo, Dalton	Y	X	Х	**	Х		Writer	Х
Turner, Jeanne						X	Ansit. Film Editor	x X
Tuttle, Frank	χ.	X	X	X	X		Director	x
Tuttle, Karen	X	X	X	7.			Tusician	X ,
Urban, Faul						X		
Uris, Michael	X	X	7-	Ä	х		Writer	X
Valz (or Volz), Roddle						x		
Vandermenlen, Har	rry					X		
Van der Kar, Jose	օրհ					x		
Van Eyck, Peter (A very reliable but most delicate course reported Actor he was a member of the CP in Los Angeles in 1944)								ï
Van Sickle, Ruth						<b>x</b> .		

	I 8/31/44	11 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Cocupation Ve	VIII rificatior
Villard, Faul	x	x	x	X	·		Musician	x
Vincent, Eark			x				Actor	x
Virgo, Jean	X	x	x	X	X			
Virco, Peter	X	X	x	<b>x</b>	x		Actor	x
Wakestein, Hy						X.		
Malden, Alexander	x	x	x	x	x		Musician	x
Malker, Thelma						X.		.*
Walper, Morman		Х	х	X	x			•
Ware, Eugene		Х	X	X				
Warren, Lucy						X		
Mashington, Morma		Х	X	X			Writer	
Watts, William	x	x	Х	X				
Waxman, Leo						X	Electrician	X
Heber, John	. •			X			Story Editor	X
Weber, John, Ers.	- x	X	X	X				
Webster, Sherman B.					ı	X	20th Century Fox	x
Weil, Richard	•	x	x	X		•	Griter	x
Weiner, Herman			- X	x		X	Writer	x
Weintraub, Al						X		
Watkins, Rose						K	Fusician	x
Wexley, John	x		x		x		Writer	x
Thite, Isidore						X	Film Techni- cian, AFL	x

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g, Mhitman, Ernest	I /11//,4	II 1/8/45 X	III 1/16/45 X	IV 2/26/45 X	V 11/19/45	VI 5/25/47	VII Cocupation Actor	VIII Verification X
Whitney, Lynn	Σ	X	X	X	X		Activess	X
Wilcom, Famela		Х	х	χ	X		Actress	
Williams, Bob						X	Writer	X
Williams, Frances	7					x	Actross	z.
Wille, Jaround Jos alta Faroundt Jos				X.			Union-cont	
Milner, George						Х	Uriter's Acent	X
Milner, Tibe Gorl	5::					X	Teitor	
Wilson, Alice						<b>%</b>		
Tinchell, Frantic	s	ï.	X	**	X			
Winters, Pea	X		Х			X	Scoretary Analyst	X
Troblewski, Tary						X		
Yaris, Buddy, now acting as George	1							
Time	X	X	<b>X</b>	Х	Х		Actor	*
Yarrick, Maria						X	Dancer	X
Yubavc, Corrine						X		
Yurden, Clay			X	X	7. Ab			
Zeller, David						X		

## F. Analysis of Freceding List

As has been indicated, the preceding list reflects all the individuals in the motion picture industry or the radio industry in Hollywood, California, who are or have been members of the Communist Political Association or the Communist Farty, USA, according to a most reliable but very delicate source. The occupational oreakdown of the Communists listed who have been identified and their occupations ascertained, is as follows:

Actresses	45
Actors	47
Directors	15
Producers	8
Writers	127
Publicists	5
Lusicians	42
Analysts	11
Technicians	12
Cameramen	3
Film Fditors	1
Fiscellaneous (Cartoonists	
laborers, office employees,	
artists, etc.)	62

It should be noted that there are 159 individuals on this list whose occupations have not as yet been ascertained. A perusal of this list will reflect that many common names, which, in some instances, may be Communist Partynames, are set out. Identification of these individuals has been made more difficult as the result of the small amount of identifying data available at the source. In addition, the constant rotation of places of employment by Hollywood personnel has caused additional hardships in effecting identifications.

Many of the writers, directors, producers and actors are employed in more than one capacity; that is, director and writer, writer and producer, etc. Consequently, in the occupational breakdown these individuals have been listed under each of the occupations in which they are engaged.

G. Prominent Motion Pictures with which some of the leading Actresses, Actors, Producers, Directors and Writers identified as Communists have been connected, according to "1947-48 International Motion Picture Almenac"

#### Actors

Bohnen, Roman:

"Vogues of 1936"
"Of Mice and Men"
"So Ends Cur Night"
"Affairs of Jimmy Valentine"
"Grand Central Eurder"
"The Hard Way"
"Song of Bernadette"
"The Hitler Gang"

: :

50

Bridges, Lloyd:

"The Lone Wolf Takes a Chance" "The Royal Mounted Patrol" "Sun of Davy Crockett" "Sing For Your Supper" "Shut My Big Mouth" "Blondie Goes to College" "I was a Prisoner on Devil's Island" "Canal Zone" "Cur Wife" "Two Latins from Manhattan" "Here Comes Mr. Jordon" "Three Girls About Town" "You Belong to Le" "Marmon of Michigan" "Cadets on Parade" "Harvard, Here I Come" "Hello Annapolis" "Alias Boston Blackie" "Tramp, Tramp, Tramp" "Leet the Stewarts" "Sweetheart of the Fleet" "Flight Lieutenant" "Atlantic Convoy" "diders of the Porthland" "The Spirit of Stanford" "A Man's Morld" "The Daring Young Man" "Sahara" "The Heat's Cn" "She's a Soldier Too" "Laster Race" "Saddle Leather Law" "Strange Confession" "A Walk in the Sun" "Miss Susie Slagle's"

Carnovsky, Forris:

"The Life of Emile Zola"
"Tovarich"
"Address Unknown"
"Rhapsody in Blue"
"Edge of Darkness"
"Cur Vines Have Tender Grapes"
"Cornered"
"Liss Susie Slagle's"

DaSilva, Howard:

"Abe lincoln in Illinois"
"The Sea Wolf"
"Nine Lives are Not Enough"
"I'm Still Alive"
"The Big Shot"
"The Omaha Trail"
"Tonight We Haid Calais"
"The Lost Meekend"
"Duffy's Tavern"

Garfield, John:

"Four Daughters"

"They Made No a Criminal"

"Juarez"

"Dust Be My Destiny"

"Saturday's Children"

"The Sea Wolf"

"Tortilla Flat"

"Air Force"

"Between Two Worlds"

"Destination Tokyo"

"Thank Your Lucky Stars"

"Hollywood Canteen"

"Nobody Lives Forever"

"Humoresque"

Hemmer, Alvin:

"Greenwich Village"
"A Walk in the Sun"
"Doll Face"
"The Fabulous Suzanne"

Lawrence, Llarc:

"Little Big Shot"
"Dr. Socrates..."
"Hoad Gang"
"San Quentin"
"I Am the Law"
"While New York Sleeps"
"Johnny Apollo"
"Brigham Young"
"The Great Profile"
"Shepherd of the Hills"
"Lady Scarface"
"Public Enemies"
"This Gun for Hire"

Lawrence, Marc (cont'd.)

"Yokel Boy"
"Call of the Canyon"
"Neath Brooklyn Bridge"
"Hit the Ice"
"Calaboose"
"Rainbow Island"
"Dillinger"
"Flame of Earbary Coast"
"Club Havana"
"Don't Fence Me In"
"The Virginian"
"Life with Blondie"

l'arch, Frederic:

"The Dummy" "Jealousy" "Paris Bound" "Sarah and Son" "The Royal Family of Broadway" "Dr. Jekyll and Er. Hyde" "Sign of the Cross" "Smiling Through" "Design for Living" "Death Takes a Holiday" "The Affairs of Celelini" "The Barretts of Wimple Street" "Les Liserables" "The Dark Angel" "Anna Karenina" "Mary of Scotland" "Anthony Adverse" "Trade "inds" "Susan and God" "Best Years of Cur Lives" "The Adventures of Eark Twain" "To:morow the World"

Eurohy, Maurice:

"Beau Geste"
"The Valiant"
"All Quiet on the Western Front"
"Private Worlds"
"The Crusades"
"Curly Top"
"The Prisoner of Shark Island"
"Gentle Julia"

Murphy, Maurice (cont'd.)

"Romeo and Juliet"
"The Road Back"
"Tovarich"
"Forged Passport"
"Career"
"Abe Lincoln in Illinois"
"To Be or Not To Be"
"Smith of Linnesota"

Parks, Larry:

"Lystery Ship" "Blondie Goes to College" "Canal Zone" "Harvard, Here I Come" "Harmon of Michigan" "Three Girls About Town" "You Belong to Le" "Sing for your Supper" "Flight Lieutenant" "Submarine Raider" "Atlantic Convov" "Honolulu Lu" "Hello Annapolis" "You Were Never Lovelier" "The Boogie Man Will Get You" "A Man's World" "Power of the Press" "Calling All Stars" "The Deerslayer" "The Racket Man" "Black Parachute" "Sergeant Mike" "She's a Sweetheart" "Counter-Attack" "The Jolson Story"

Prager, Stanley:

"Behind Green Lights"
"Doll Face"
"Gentleman Joe Palooka"
"Do You Love Ye?"

Robinson, Edward G.:

"The Bright Shawl"
"The Hole in the Wall"
"The Widow From Chicago"
"Little Caesar"
"The Idol"

Robinson, E.G. (cont(d.)

"Five Star Final" "Smart Money" "The Hatchet Man" "Two Seconds" "Silver Dollar" "Tiger Shark" "The Little Giant" "I Loved A lioman" "Dark Hazard" "The Man with Two Faces" "The Whole Town's Talking" "Barbary Coast" "Bullets or Ballots" "Thunder in the City" "Lid Galahad" "The Last Gangster" "A Slight Case of Eurder" "The Amazing Dr. Clitterhouse" "I Am the Law" "Confessions of a Nazi Spy" "Blackmail" "Dr. Ehrlich's Magic Bullet" "Brother Crchid" "A Dispatch from Reuter's" "The Sea Wolf" "Canpower" "Unholy Partners" "Flesh and Fantasy" "Destroyer" "Tampice" "Double Indemnity" "Mr. Winkle Goes to War" "The Woman in the Window" "Cur Vines Have Tender Grapes" "Scarlet Street"

Van Eyck, Peter:

"The Moon is Down"
"Five Graves to Cairo"
"The Impostor"
"Address Unknown"

#### Actresses

Collins, Linda, aka Ers. Richard Collins, Stage name Dorothy Comingore: "Citizen Fane" "Blondie Steps Cut" "The Hairy Ape"

Gibson, Julie:

"The Feminine Touch"
"Here We Go Again"
"Let's Face It"
"Ringside"
"The Contender"
"Hail the Conquering Hero"
"Freddie Steps Cut"

McHugh, Kitty:

"Hot Tip"
"Women Are Trouble"
"Cn Again-Off Again"
"Blende Trouble"
"My Old Kentucky Home"
"Broadway Serenade"
"Grapes of Wrath"
"Secret Evidence"
"The Magnificent Dope"

Revere, anne:

"Double Door" "The Howards of Virginia" "Men of Boys Town" "Remember the Day" "Star Spangled Rhythm" "The Song of Bernadette" "Standing Room Cnly" "Cld Acquaintance" "National Velvet" "Rainbow Island" "Keys of the Kingdom" "Sunday Dinner for a Soldier" "Thin Man Goes Home" "Don Juan Quilligan" "Fallen Angel" "Dragonwyck" "The Shocking Kisa Pilgrim"

Sondergaard, Gale aka Mrs. Herbert Biberman:

"Anthony Adverse"
"Maid of Salem"
"Seventh Heaven"
"The Life of Emile Zola"
"Isle of Forgotten Sins"
"The Strange Death of Adolph Hitler"
"The Climax"
"The Invisible Man's Revenge"
"Gypsy Wildcat"
"Christmas Holiday"
"Enter Arsene Lupin"
"Anna and the King of Siam"

Tree, Dorothy:

"Life Begins" "East Of Fifth Avenue" "The Woman in Red" "Four Hours to Kill" "A Night at the Ritz" "The Great Garrick" "Having a Wonderful Time" "Trade Winds" "Confessions of a Mazi Soy" "City in Darkness" "Abe Lincoln in Illinois" "Little Crvie" "Sky Marder" "Singapore Woman" "Salute to Courage" "Hitler, Dead or Alive" "Edge of Darkness"

## Producers

Euchman, Sidney:

"The Talk of the Town"
"A Song to Remember"
"Cver 21

Harris, Louis:

"Mardi Gras"

"Caribbean Romance"

"Lucky Cowboy"

loss, Jack:

"The Shepherd of the Hills"

"Journey Into Fear"
"Er. Winkle Goes to War"

"Snafu"

Scott, Adrian:

"Keeping Company"

"Parson of Panamint"

"Me Go Fast"
"Mr. Lucky"

"Farewell Ty Lovely"

"My Pal, Golf"

"Liss Susie Slagle's"

"Cornered"

## Directors

Hiberman, Herbert J.:

"One Way Ticket"

"Meet Nero Wolfe"

"King of Chinatown"

"Road to Yesterday"

"The Master Race"

"Together Again"

Dassin, Jules:

"Reunion in France"

"Young Ideas"

"A letter for Evie"

Dmytryk, Edward:

"Inrder, 'y Sweet"
"The Invisible Army"
"Back to Bataan"

"Cornered"

Fuller, lester:

"You Can't Ration Love"

#### <u> Writers</u>

Barzman, Ben:

"True to Life"
"Meet the People"

"You're a Lucky Fellow, Fr. Smith"

"Never Say Goodbye"

Bessie, Alvah:

"Dwell in the Wilderness"
"Yen in Battle"
"Bread and a Stone"
"Northern Pursuit"
"Hotel Berlin"
"The Very Thought of You"
"Cbjective"
"Burna"

Blankfort, Henry:

"Meet the People"
"Youth on Parole"
"Double Exposure"
"I Killed That Man"
"I Escaped from the Gestape"
"Tales of Manhattan"
"She's for Me"
"Marrigan's kid"
"Reckless Age"
"Singing Sheriff"
"Night Club Girl"
"I'll Tell the World"
"Swing Cut, Sister"
"Easy to Look At"
"Crimson Donary"

Buchtan, Harold:

"Cur Daily Bread" "Don't Gamble With Love" "Blackmailer" "5'takedown" "Trapped by Telcvision" "The Case of the Missing Man" "Come Closer, Folks" "Shall 'c Dance" "The Devil is Driving" "It Can't Last Forever" "Counsel for Crime" "Forgotter lossan" "On Their Cwn" "Double Hibi" "'anhattan !leartbeat" "Jennie" "Dixie Dugan" "Paris After Dark" "Take It or Leave It" "Doll Face"

Butler, Hugo

"Big City"
"Society Lawyer"
"Myoming"
"Edison the Boy"
"Cmaha Trail"
"Edison the Man"
"Christmas Carol"
"Huckleberry Finn"
"Lassie Come Home"
"The Southerner"
"Liss Susie Slagle's"

Cole, Tester:

"Love Technique"
"If I Had a Million"
"Sleepers Tast"
"The Affairs of Cappy Micks"
"The Crime of Dr. Hallet"
"The Invisible Man Returns"
"The House of Jeven Gables"
"Pacific Blackout"
"Footsteps in the Dark"
"Might Plane for Chunking"
"Mone Shall Escape"
"Hostages"
"Cojective Burma"
"Men in Her Diary"
"Elocd on the Sun"

Collins, Richard
Joy:

"Private Miss Jones"
"Thousands Cheer"
"Song of Russia"

Endore, Guy:

"Lady from Louisians" "Song of Mussia" "Story of G. I. Joe

Gorney, Jay:

"The Core the Terrier"
"The Heat's Cn"
"Meet the People"
"Hey Rookie"
"The Say Senorita"

Kahn, Gordon:

"Gentleman's Fate"
"The People's Enemy"
"S.C.S. Tidal Nave"
"Wolf of "em York"
"I Yank on the Burna Road"
"Northwest Mangara"
"The Cowboy and the Senorita"
"Song of Pevada"
"Two C'Clock Courage"
"Her Kind of Man"

Isrdner, Ring W. Jr.:

"Meet Dr. Christian"
"The Courageous Dr. Christian"
"Arkansas Judge"
"Toman of the Year"
"The Cross of Lorraine"
"Tomorrow the World"

Lawson, John Howard:

"Dynamite"
"The See Bat"
"Party Wire"
"Blockade"
"Algiers"
"They Shall Have Disio"
"Tour Sons"
"Earthbound"
"Sahara"

"Counter-Attack"

l'altz, Albert:

"Moscow Strikes Back"
"This Oun for Hire"
"The Man in Half Moon Street"
"Destination Tokyo"
"Pride of the Marines"

Marlow, Brian:

"Bad Girl"
"Hello Jister"
"The Road to Heno"
"Unmarried"
"Deware Spooks"
"Hanhattan Heartbeat"

Rapf, Jaurice H.:

"Divorce in the Family"
"He Lent to Wollege"
"They Gave Him a Cun"

Rapf, Neurice H. (cont'd)

"Bad Yen of Brimstone"
"Sharpshoeters"
"Linter Carnival"
"North of Shanghai"
"Dancing on a Dime"
"Jennie"
"Call of the Canyon"

Rossen, Robert:

"Roaring Twenties"
"Cut of the Foo"
"A Child is Born"
"Dust Be "y Destiny"
"Sea Wolf"
"Elues in the Night"
"Edge of Darkness"
"A Walk in the Sun"

Saul, Uscar:

"Cnce Upon a Time"
"Strange Affair"

Sklar, George:

"Afraid to Talk"
"First Comes Courage"
"City Without Men"

Trumbo, Dalton:

"Road Gang"
"The Remarkable Andrew"
"A Guy Named Joe"
"Thirty Seconds Cver Tokyo"
"Tender Comrade"
"Jealousy"
"Cur Vines Have Tender Grapes"

# COMMUNIST PARTY ACTIVITIES IN HOLLYWOOD October 2, 1947 to February 5, 1948

A I. Additional Information Concerning the History and Development of the Communist Party in Hollywood.

At the request of the Bureau, the Los Angeles Office interviewed a former functionary of the Communist Party in Los Angeles who has since disavowed himself from the Party. Was born in

He presently resides at California. He has engaged himself as a writer contributing to several trade magazines. It is married for the second time and has two minor children. He served in the U. S. Armed Forces during World War II and received an Honorable Discharge.

California, became a member of the Communist Party in 1933, using the Party name

He explained his moving to the Communist Party as being attributed to the sincere belief in the Munited Front, movement of that period.

stated that in 1941 he ceased his activities as an active member of the Party, gradually disassociating himself from all Communist Party activities.

Concerning the Motion Picture Industry, pointed out that
Motion Picture Artists Committee, he was the
one who spoke convincingly for the organization he represented, assisting
in the collection of funds and the propagation or cause of the organization he represented. He stated that the Motion Picture Artists Committee
was the forerunner of such later Communist front groups as the Motion
Picture Democratic Committee and the Hollywood Anti-Hasi League, which
was associated with the Hollywood League Against War and Pascisme

he never held any functionary post in Hollywood. He stated that there were 11 sections of the Party in Los Angeles County at that time, one of them being the Hollywood Section. He also stated that there were no specialized groups such as professions, cultural, etc. He recalled that by 1935-1936, the Hollywood Section numbered only about 160 individuals, headed by Emil Freed. He said that the so-called Hollywood Section, however, had no connection whatever with the studio group which was in the embryonic stage.

tated that the Hollywood Section actually referred to those communes living in the geographical area known as Hollywood and that when the film industry subsequently became important, the Party's efforts in that direction increased. He stated that the Party would refer to the film industry people as the "studio group" and from the beginning this group was handled in a strictly secret fashion in so far as the rank and file membership was concerned.

He pointed out that he had no first hand information on the formation of the so-called studio or cultural group in Hollywood. He said that from the beginning, as far as he knows, the studio groups dealt directly with the Party's Central Committee in New York and that he strongly believes that such has been the case from that time to the present.

According to except for the routine liaison work between these groups and the County Headquarters in Los Angeles, there was no connection. He believes that such membership records and dues records as may have been kept on the studio groups were always handled by a particular Party representative unknown to him.

He referred to a group known as the "Z-100" formed in 1935 by the Party which included those people who for some reason insisted that their Party affiliation be kept secret. He said that this group included such people as Jeff Kibre, Hollywood Labor Organizer (previously identified in this running memorandum) and motion picture actor Lionel Stander and his wife. Stander has also been previously referred to in this running memorandum. Stated that it was his understanding that the Communist Party activity in the studio industry, as it developed, was handled directly with New York in the manner with which he was never acquainted. He stated that he understood V. J. Jerome was sent out to Hollywood, directly from the Central Committee in New York, to lay the Party's groundwork in the film industry.

Concerning John Howard Lawson, he stated he has never seen Lawson's Party card or any documentary proof that he was a member of the Party. However that the tated it was generally an accepted fact, on the part of all Party people, that John Howard Lawson was the Party's top man in the Hollywood Film Industry. He said that the only evidence he has to substantiate this assumption was an occasion in August of 1937 when he had reason to contact Lawson directly.

recalled that in August of 1937, Paul Cline, at that time Acting County Organizer.

effort to raise funds which were to be used to buy ambulances for loyalist Spain. Cline sent to see Sonia Dahl for clearance before he could actually go on this assignment. Sonia Dahl was the wife of Edward Biberman and sister-in-law of Herbert Biberman trecalled that he did contact Sonia Dahl which resulted in her advising him that his assignment to the position was satisfactory with her, but that he would have to be okayed by John Howard Lawson.

thereafter contacted lawson at his home, the address of which he was unable to recall other than the fact that it was located in the Hollywood hills tated that Communist matters were not discussed when he met Lawson and that the only question which was concerned was whether or not it was satisfactory with Lawson for the stated that apparently Lawson okayed his assignment inasmuch as he did make the tripe

On November 22, 1947,

informant of the Los Angeles Office, who

made available to the Los Angeles Office

two mimeographed documents obtained from the Communist Party Headquarters.

Although these documents are undated, confidential informant

South Side Section of

the Communist Party in Los Angeles, stated that to the best of her recollection they were issued in the late summer or early fall of 1947. One of these documents was a resolution unanimously passed by the executive members and invited writers of the Hollywood Cultural Sub-Section and deals with the part which film and radio writings play in the Marxist movement.

This resolution was considered following the article written by Albert Malts which was considered as anti-Marxist by the Cultural group. The background and further explanatory explanation concerning the Malts article, referred to above, is set out in that section of this memorandum which reviews the testimony given at the October Hearings of the Un-American Activities Committee of the House of Representatives.

The resolution in part, is quoted as follows:

*(2) Improvement in the content of the film and radio can be attained not through cajoling and maneuvering but only through struggle - struggle on the job on the part of the writers and artists directly involved, and through their organizations which should link their afforts with those of labor and the people generally on these issues; as well as on the ideological front through the various journals to which the writers and artists should be contributing.

"This struggle for progressive content is of profound importance to the program of the whole cultural movement, but must not be distorted or hampered by illusions which gloss over the basically monopolist and reactionary character of the industry. This struggle must furthermore be conducted with a consciousness of the danger of social-democratic and other pseudo-progressive ideology and content which must be exposed as an aid to the reactionary forces in the industry.

"(3) We recognize our responsibility as Communist writers and artists to strengthen the left cultural movement through our creative output as well as through organizational activity. We welcome the plans to found a Karxist literary quarterly as a necessary part of the program to reestablish our influence and leadership in this field. To this magazine, as well as to our press in general, we pledge our active support

"and cooperation. As Communist cultural workers we shall play our part in the building of an independent cultural movement in film, radio, theater, and other media based on labor and the progressive movement.

"(4) In our discussion last fall, the struggle against revisionism was distorted and blunted by an exaggerated and non-political struggle against bureaucracy. The incorrect system of relationship between the county and the section in past years, which placed the entire burden of contact upon one or two individuals, contributed to this distortion. The collective guidance of the elected section leadership as well as the assumption of political responsibility in the cultural field by the County Board and County Cultural Commission should succeed in establishing proper contact and rectifying this situation.

"The problem of the artist having adequate time for his own creative work as well as for mass activities and contact with mass struggles can be solved through the proper application of the science of organization - through a proper rationalization of the work and division of tasks, doing away with the present system where: (1) some burden themselves tremendously while others carry hardly a minimum of activity, and (2) many of our talent forces scatter their effectiveness by operating individualistically in their organizational activity, without working in accord with a collective plane

- "(5) This discussion has disclosed the necessity on the part of all for a deeper understanding of Marxism. It has brought forward the all-embracing character of Marxism as a science which illumines every field of thought and activity. For the further clarification and deepening of our thinking, and as a safe-guard against the corrupting influences of borgeois ideology, we propose the establishment of a system of classes and study circles in Marxism-Leninism.
- *(6) The present drive of American imperialism toward a third World War - a war against the Soviet Union - is by its very nature an attack on the democratic peoples everywhere, including the people of our own country. This war drive against the Soviet Union urgently demands that all of us respond speedily and with all our powers to help mobilize the people against such a monstrous and criminal betrayal of humanity.**

The other document referred to above, obtained by informant is a memorandum from the "National Cultural Commission." This memorandum was apparently prepared by the Party's National Committee in New York and points out that great possibilities now exist for the rapid development of a labor and peoples cultural movement throughout the United States. To help realize these possibilities, three major things must be done:

- "l. We must help establish a correct ideological and political orientation in our cultural work.
- "2. We must help strengthen existing cultural mass organizations and help build new ones in those fields where they do not exist.
  - "3. We must establish appropriate Party organization for cultural work in every area where the possibility of building a mass cultural movement exists."

The memorandum thereafter outlines the methods by which the National Cultural Commission expects to accomplish this program. Pertinent excerpts from this memorandum are quoted as follows:

### "The Role of the National Cultural Commission

"I. The Commission will develop an educational program designed to help achieve clarity on fundamental ideological and political questions in the cultural fields. Recent discussions have made it clear that there is great need for a continuing struggle for ideological and political clarity on such questions as:
The role of art and culture; Communist esthetics; the role of the Marxist writer and artist; the struggle against reactionary ideas and trends in the fields of culture (idealism, mysticism, obscurantism, racism, decadence, etc); form and content; etc.

The following methods will be used to carry out the educational program:

l. The establishment of Cultural Commissions in the Districts.

- *2. The utilization of the Party educational apparatus for discussion of specific questions.
- 3. The stimulation of discussions in such organs as Mainstream, New Masses, Political Affairs, Daily Worker, Chicago Star, Peoples World, Jewish Life, etc.
- 4. The organization of a systematic political training and education of cultural cadres, especially Negro cadres. Special attention will be given to training new writers and artists of labor and the Negro people.
- "II. The Commission will actively concern itself with the problems of mass activity in the cultural fields:
  - 1. By helping to strengthen existing labor and peoples cultural organizations such as Contemporary Writers, Peoples Songs, Stage for Action, Graphic Arts Workshop, etc, and by giving support to efforts which are made to establish new ones. Mass cultural activity needs to be developed far beyond the few metropolitan centers in which it is now conducted. In many cities, labor schools, national group bodies, etc. may provide the impetus for organizing mass cultural activities.
- 2. By helping to develop and by participating in struggles around important national issues:
  - a. Fight against thought control.
  - b. Fight for Federal Arts & Science Bills.
  - c. Organize audience groups to fight for democratic films, radio, books, etc.

The foregoing take on the following concrete forms, for example:-

Fight for rescinding of the 'loyalty outh' executive order of Pres. Truman.

Defense of Hollywood progressive writers, actors, directors. (Washington Un-American Committee hearings scheduled for mid-September).

General fight vs. Thomas-Rankin Committee attack on all fields of culture.

"Campaign directed toward compelling the New York Board of Education to restore 'Citizen Tom Paine' to circulation in New York High School libraries; defense of Don West; the fight vs. Hearst's attacks on progressive literature.

The fight against the forthcoming red-baiting, anti-Soviet films now in production or planned for early production by Hollywood. Fight against chauvinist films (Song of South, etc.).

The fight against the Callahan Act in Michigan.

The fight against the California Tenny Committees 'Education Bills'.

The fight against the militarization of science.

Fight against suppression of Robeson.

Fight for admission of Mexican artist Guerrero and against State Department ban on travelling American Art Exhibit.

Fight to help restore progressive and liberal commentators on the radio.

Fight vs. White Bill in Radio.

fight vs. Lea Act (anti-Petrillo Bill).

Federal Arts Bill.

Fight for Municipal and State support of art centers.

Help mobilize support for NNC Cultural Divisions in every community. Campaigns directed to radio stations, symphonies, libraries, professional schools, etc. for employment of negro artists, auditions for negro musicians, etc.

Support to the economic struggle of artists led by their cultural unions.

Rally unions for united labor action between A.F. of L. and C.I.O. to struggle for peoples cultural needs.

3. By encouraging the development of a labor cultural movement along two line:

- *a. Labor sponsorship and financial support of professional production organizations in publishing, radio, theatre, film and art - on local, regional and national levels.
- b. Mass membership participation in cultural activities through the establishment of choruses, dramatic groups, camera clubs, dance groups, art classes, and exhibits, writers workshops, etc.
- 4. By encouraging and development of independent mass cultural media:
  - a. Labor and progressive book publishing and distribution.
  - b. Film production and distribution.
  - c. A Theatre Arts Center in New York City.
  - d. Graphic arts production and distribution.
  - e. Through the building of a mass circulation for both New Masses and Mainstream as well as all other publications that fight for democratic content in the commercial media, as well as to promote independent cultural activity.
- 5. By the development of Party cultural activities through the use of cultural forms in Party education and propaganda.
  - a. Film strips
  - b. 16 mm films
  - c. Theatre skits and songs
  - d. Posters and displays
  - e. Chalk talks
  - f. Choruses
  - g. Padio

Some districts are already developing a Party cultural program and have assigned full or part-time personnel to the work. These districts have begun to use the professional forces available in their cultural sections and branches (artists, writers, radio people, etc.) for the preparation of printed and spoken material.

- *6. Improving the connection between the National Cultural Commission and the District and City Cultural Commissions by:
  - a. Establishing regular communications.

b. Calling regional cultural conferences.

- c. Helping to set up Cultural Commissions in districts and cities and by regular discussion of their work.
- d. Helping to establish regular relations between District Cultural Commission and District Boards and their various Departments.

## The Role of Cultural Sections and Branches

An examination of the following categories of members will reveal a base for the establishment of cultural branches or sections in almost every District:

Rusicians, actors, radio writers, authors, teachers, engineers, architects, scientists, journalists, including cultural workers who are semi-professional, amateur or students of the arts.

## First Steps in Formation of Branches or Sections

- 1. Calling together existing forces to discuss a program of work.
- 2. Determination of concentration fields of work.
- 3. Assignment of personnel

Where there are sufficient forces to build a number of clubs it is advisable for each club to concentrate on the organization in one specific field,  $e \cdot g \cdot$  writing.

Where there is one heteregenous club of cultural workers, experience has shown that better work will be done if groups are established within it responsible for craft concentrations.

Integration of Cultural Sections and Branches in the work of County, City and District Organizations.

1. Regular liaison between Branch and Section, labor, education and organization committees and corresponding higher bodies of higher organizations.

B I. Current Communist Party Developments and Activities in Hollywood.

As an indication of the current relationship which exists between cultural leaders in the Motion Picture Industry and the national leadership of the Communist Party, the following is being set forth:

John Howard
Lawson it was ascertained on October 6, 1947, that he desired to go to
New York to talk to the "people there" prior to going to Washington, D. C.
He indicated that he could see considerable value in going to New York
and "setting up some of this stuff." Larson was undoubtedly referring
to formulating the plans which his group was contemplating putting into
effect in connection with their appearance before the House Committee
on Un-inerican Activities.

The Los Angeles Office by letter dated November 8, 1947, advised that during the Hearings held by the House Committee on Un-American Activities, the Communist Party in Hollywood attempted to convince the people that the Thomas Committee (House Committee on Un-American Activities) was a "Catholic inspired committee" and stated that Thomas was a Catholic and that he and other members of his Committee were carrying out instructions of the church in an effort to expose the people whom the church had singled out for prosecution.

Following the Hearings of the Committee, the Communist Party believed that there would be a qualitative gain from the Hearings. According to confidential informant the Party believed for the first time the Un-American Activities Committee of the House of Representatives was on the defensive rather than on the offensive. She stated that Dorothy Healey, the Organization Secretary of the Communist Party in Los Angeles County, did not believe the Hearings were over, but that the House Committee was "just licking its wounds."

related that the Party claimed a moral - victory for the progressive movement, stating that the House Committee had been forced to retreat and that if the Committee continued they would have to take a different approach. According to confidential informant, the Party believed that they had sufficiently

ridiculed the Committee's approach and have brought out the point that agencies of the Government, such as the FBI, should handle any kind of investigation and that Congress's business is not investigating any part of American life.

previously identified, and Los Angeles
Labor Chairman for the Communist Party, have indicated the Party's
position regarding the defense of the 10 Hollywood writers and directors
who were cited by the House Committee for contempt of Congress as
follows:

It was decided not only to challenge the power of the Committee, but also to turn the whole thing around so that it became an offensive rather than a defensive. The Reichstag trials were to be tied in. Considerable play was to be made regarding the Constitution and questions raised as to the invasion of individual rights.

The tactics to be used called for an aggressive organization to carry on the campaign on a broad scale and tie in everything on the above basis. The theory of policy of these Communists was that every court room can be turned into a forum and a place for the education of everyone who can hear the defense of the Party.

come of the Sub-Section Organizers of the Communist Party in Hollywood, it was ascertained that the Communist Party functionaries in the Motion Picture Industry were disappointed in a sense at the abrupt ending of the Hearings for the reason that it deprived them of an active cause around which to rally an attack upon the House Committee on Un-American Activities. Some of the functionaries felt it would be more difficult to maintain enthusiasm for the campaign to eliminate the Committee now that the Hearings had ended.

On December 19, 1947, confidential informant of the Los Angeles Office, advised that the recent Hearings on communism in Hollywood had brought into opposition the entire strength of the Communist Party, nationally and even internationally. He said that every group or organization attached to the Communist Party, as a front or a mask for its activities, has been enlisted to discredit the investigation and to have this Committee of Congress of the United States abolished. Telated that the general theme on which the campaign is carried out is that any investigation on Communism or Communists is an invasion of civil rights guaranteed by the Constitution and further that such

investigation is a sign of the rise of Fascism in the United States.

Every press item in the official press of the Communist Party and the literature of the Communist front organizations all repeat the same slogan and chant the same line of propaganda, according to

He stated that the following organizations and groups have fallen into line with the program of the Party: The Los Angeles County Democratic Countitee; CIO Industrial Union Council; Hollywood Screen Writers Guild; Mobilization for Democracy; Southland Jewish Organization; Artists and Science Council of the Hollywood Progressive Citizens of America; and the regular daily newspaper where the American Newspaper Guild has a strong influence.

He said at the same time the Communist Party uses this campaign to make the 10 Hollywood figures cited by the Committee appear as martyrs and thus take advantage of the opportunity as a sounding board to get their distorted program before the American people.

To further show the close relationship between the "unfriendly" witnesses subpoensed before the Committee and the Communist Party, it is significant to point out that included among the legal representatives of the "unfriendly" witnesses were Charles J. Katz and Benjamin Margolis, both of whom have been identified as Communists through highly confidential sources. In addition, Robert W. Kenny, Bartley Crum and Martin Popper, all of whom have been associated with the Communist movement to varying degrees through Communist front organizations and/or associated with known Communists.

Reliable paid confidential informant of the Mashington Field Office, advised on February 23, 1947, that Charlotte Young, the Acting Membership Director of the Communist Party for the District of Columbia, was employed at Room 100C at the Shoreham Hotel doing stenographic and clerical work for the attorneys representing the Hollywood **unfriendly** 19.

The same informant advised on October 30, 1947, that Charlotte Young received a subpoena from the House Un-American Activities Committee on October 27 or 28, 1947, to appear before the Committee on October 29. According to this source, the subpoena caused considerable consternation in the local Communist Party office to such an extent that William Taylor, Chairman of the local Party, ordered all Party members to stay away from the Committee Hearings. In addition, Charlotte Young was instructed to stay away from all Party meetings and under no circumstances was she to go to Communist Party Headquarters in Washington. All papers,

records, etc. which would have implicated Young in Party affairs were taken from her person as well as from the home of her parents where she resides. According to this informant, Taylor was more upset and concerned over the discovery that Young had been a paid employee of the 19 hostile defendants at their office at the Shoreham Hotel than he had been about anything else for some time. The informant related that the main objective of the Party at that time was to disarrange any knowledge of Communist Party affiliations on the part of Charlotte Young. In this connection, it should be pointed out that the Hearings were terminated before Young was called as a witness.

## COMMUNIST FARTY ACTIVITIES IN HOLLYWOOD (February 6, 1948 to September 15, 1948)

#### I B. Current Communist Farty Developments and Activities in Hollywood

Confidential Informant in January and February, 1948 reported that the general situation in the motion picture industry, resulting from years of infiltration by Communists, was at that time in a most critical state. He attributed this situation to the investigation of Communism in Hollywood by the House Committee on Un-American Activities in October, 1947, and notoriety which that investigation had given to Communist influence on motion pictures.

This informant attributed this condition partially to a boycott of theaters, particularly in the Middle West and smaller communities, because of the Communist taint of pictures and the employment of known Communists and sympathizers in the making of pictures.

Another reason, according to this informant, why the motion picture industry was in a critical state was due to the fact that producers could not decide on what type of pictures to make, fearing that some pictures might add to the reputation of Hollywood as a center of Communist activities.

Informant also stated that Communist infiltration of the motion picture industry had begun in 1935 and was not unknown to the heads of the industry and, in fact, some of the top studio officials had actually given aid to the Communist penetration. This informant stated that in order for the producers to protect the industry and their own financial condition, they had found themselves lined up with the Communist Farty in a united front to oppose any investigation of Communist infiltration into the motion picture industry, and that the producers now find themselves working hand in hand with Communists, Communist fronts, and all elements sympathetic to that cause.

According to this informant, following the Washington hearings in October, 1947 the producers had issued a statement that they would not employ known Communists in the motion picture industry and would voluntarily clean house of all such elements. As a result, certain writers and directors were discharged, but the movement proceeded no further. The reported that all the efforts of the producers were, at the time of his report, directed toward covering up the Communist situation in Hollywood and using all possible pressures to discredit and, if possible, abolish the House Committee on Un-American Activities.

In April, 1948, informant stated that there was considerable unemployment in the motion picture industry and very little action in the field of production of motion pictures. The informant attributed this situation to the curtailment of foreign markets in those countries which were satellites of Russia, and secondly, to public opinion within the United States which considered Hollywood studies as a hotbed of Communist activities. The informant was of the opinion that the top executive structure of the industry was making no effort to curb the activities of those individuals who had brought about the situation within the industry, and that efforts were still being made to hush up any investigation or exposure of the industry in activities not to the best interests of the United States. The informant went so far as to state that it was fairly apparent that those who controlled employment within the industry were frowning on any person or persons who openly opposed the Communists or the Communist Party.

In substantiation of this statement, reported that at a meeting on March 31, 1948 of the Motion Picture Alliance for the Preservation of American Ideals, it had been stated that anyone fighting Hollywood Communists would have to make great sacrifices in his personal affairs.

Informant further reported in February, 1948 that the Jewish cuestion was becoming very apparent in Hollywood. He also stated that Jewish publications themselves were raising the issue that the House Committee and all other government agencies or state investigative agencies concerned with the investigation of Communism were actually attempting to attack the Jews rather than the Communists.

The informant stated that the majority of producers in Hollywood are Jews and that about seventeen of the nineteen "Unfriendly witnesses" subpoensed before the House Committee in Cotober, 1947 were also Jews, that the racial issue is becoming more and more apparent, and that the producers and those in high positions are becoming so sensitive on the subject that they are actually becoming morbid about it. This attitude, according to the informant, plays right into the hands of the Communists who exploit the work of the Investigative Committee as a sign of rising Fascism in America. Informant attributed to this racial issue the fact that the producers and the entire motion picture industry were doing all they could to protect the Communists within the industry and to oppose any sincere cleaning up process such as had been promised to the House Committee on Un-American Activities.

In regard to actual Communist Party activity in Hollywood, during the latter part of January, 1948 the Communist Farty officially took notice of the

Hollywood situation and put out a pamphlet bearing the headline, "Motion Ficture Workers, Keep Your Eye on the Ball—the Eight Ball—You are Behind It". This pamphlet was sent by mail to thousands of motion picture employees and others connected with the industry. It was signed by the "Morgan Hull Section" of the Communist Party, and denounced Red-baiting and blacklisting, and urged the repeal of the Taft-Hartley Act and the defeat of congressmen who had voted in favor of that Act.

This pamphlet precented the Communist Party program as in favor of guaranteed wages, pensions, better seniority and grievance clauses, etc., and admitted that there were Communists in Hollywood, that there was no secret about that fact, and that the "Real trouble is that there aren't enough Communists in Hollywood." This marks one of the few times that the Communist Party officially has directed a message to employees in any particular industry.

With reference to the Morgan Hull Section of the Communist Party.

Los Argeles Confidential Informant

reported that this section had been created at a meeting of Communist Farty functionaries in November, 1947, and was designed to bring all Party members who were AFL unionists into one section for the purpose of better coordinating the Party's work of infiltrating various AFL unions. The informant
estimated the membership at approximately 800, all of whom were AFL members.

The informant stated that this total membership did not mean that all members of the section were connected with the motion picture industry, but represented all AFL Communists in the Los Angeles area. The informant felt that it was significant that the above-mentioned pamphlet was directed toward the employees in the motion picture industry where the AFL has complete union control.

Farty itself in relation to Hollywood was furnished by Los Angeles Informant member of the Communist Farty). This informant reported that the Hollywood Section of the Communist Farty had been revised and consisted only of so-called "cultural" and professional Communist Farty members, and included not only writere, actors, directors and other people within the motion picture industry, but also doctors, lawyers, scientists and other similar professional groups. In the past, the Hollywood Section had been comprised of a geographical area rather than a concentration, while under the present organizational setup the term "Hollywood Section" is practically synonymous with "Cultural Section" because of the character of the membership concentration. In July, 1948, this informant furnished figures concerning the standings of the various Communist Farty sections during the then active membership drive, and the Hollywood Section was listed as having a quota of 25 recruits, but as of June 1 not a single new member had been recruited into the Hollywood Section.

The opinion of this informant was that this lack of new recruits might be due in part to the hesitancy of new prospects to "sign up", or a disinclination of the Hollywood members to risk exposing themselves by recruiting efforts.

The Communist Farty, during the first part of 1948, inaugurated a definite program of security, and this "Security Conscientiousness" was being taken more seriously in Hollywood than elsewhere.

As an example of this interest in security, Los Angeles Informant a member of the Communist Party) reported on a meeting of the Hollywood observion, attended by John Stapp, organizer of that section. At this meeting, Stapp laid considerable stress on Party security, stating that no names of Party members are recorded and that merbership cards and serial numbers had been discontinued. He also stated that Party members had been instructed to keep a constant vigil against sples in the Party and against chance revelations of Party affiliation. Stapp told those present that all Farty records, excepting those maintained by Communist Farty headquarters, had been destroyed and that all Communist Party cards, as well as duplicates of those previously issued, had likewise been destroyed. Stapp indicated that each branch of the Party had selected one person at random, whose job it was to memorize the names and addresses of the members of that particular branch, and that any telephone numbers and similar data necessary to be maintained would be kept in a regular telephone or social notebook in alphabetical order, intermingled with the mames of friends and business assoa ciates so that there could be no positive identification of Communist Party members as such.

Informant stated that it was his understanding from Stapp's remarks concerning Party records for the Hollywood Section that such records were maintained at the national Communist Party headquarters for the Party.

It should be noted that highly confidential sources available to the Los Angeles Office have established that no membership records of any kind are maintained at the Communist Party headquarters for Los Angeles County.

## I C. Additional Early Communist Party History and Organization in Hollywood

New York Informant reported that in the latter part of 1935 the Folitical Committee of the Communist Farty commissioned V. J. Jerome to visit Hollywood for the purpose of reorganizing the Communist

Party's Hollywood Branch. The reasons for this organization were twofold:
(1) Because Lionel Stander, an actor, was considered to be "Too leftist",
and as a result too difficult to get along with; and, (2) To set up a separate branch for the prominent professional people who were refraining from
Communist Party activities because they felt that they were exposing themselves unnecessarily to adverse publicity by openly associating with nonprofessionals who were prone to boast of their Communist Party connections,
and, in fact, their acquaintanceship with prominent Hollywood people.

According to Jerome, the new Hollywood branch of the Communist Party, after his reorganization of it, was held responsible to the national office of the Communist Party which also took charge of all Communist Party money coming from Hollywood.

Informan reported that during this period, the Cultural Committee of the Communist Party was in direct contact with Hollywood through its chairman, Lionel Berman, who was frequently consulted as to the advisability of the Communist Party's pushing or promoting certain scripts or productions.

indicated that actors adward G. Nobinson and Frederic Earch were among the individuals who came under Berman's influence. Informant also reported that the Communist Party worked particularly hard to promote the pictures "Mission to Koscom" and "North Star" and in connection with the first named picture, issued a directive containing instructions for its promotion.

Also according to informant the first real impetus to the infiltration of the motion picture industry was the sending by the Communist Party of John Howard Lawson to Hollywood in about 1941 for the purpose of promoting the Party's influence in the motion picture industry. Following Lawson's arrival in Hollywood, the national office of the Party would send almost any Communist who could write to Lawson, who would take care of such writers and thereby help the Party. Among the individuals who the informant stated had been sent to hollywood under Lawson's influence were: Alvah Bessie; Michael Blankfort; Albert Faltz; and Dalton Trumbo.

The informant also reported that Blankfort, in addition to his own personal reasons for wanting to go to Hollywood, was to be involved in some program with Emmett Lavery to work on winning Catholics in the Hollywood area over to the Communist cause.

The informant also advised that Dorothy Parker and Donald Ogden Stewart assisted Lawson in his work for the Farty, and that it was through Lawson's efforts that Hans Eisler had been brought to Hollywood. The informant further reported that the Screen Writers Guild had definitely been under the control of the Communist Party, which had played a prominent part in its organization and development, and that the Cultural Committee of the Party had agreed that control of the Hollywood writers would provide a wedge for the control of all Hollywood. Emmett Lavery was made president of this guild because the Party felt that Lavery, known as a Catholic, could be more effective whereas a man better known for his Communist connections might be at a disadvantage.

In connection with the guild, stated that in 1945 it was as completely under Communist Party control as was the International Workers Order.

Informant stated that he was convinced that the following Hollywood personalities are or have been members of the Communist Party: Alvah Bessie; Michael Blankfort; Millen Brand; Kichard Bransten; Lillian Hellman; John Howard Lawson; Albert Maltz; Buth McKinney; Dorothy Parker; Dorald Ogden Stewart; and Dalton Trumbo - all writers; John Garfield; Frederic March; Paul Robeson; and Edward G. Robinson - all actors; and Alfred Kreymbourg. This informant also advised that the following individuals prominent in the infiltration program were close to the Communist Party, although he would not state that they are actual Communist Party members: Bartley Crum; Philip Connelly; Norman Corwin; Gene Kelly; Robert Kenny; Paul Muni; and Arch Obler. It should be noted that of the individuals mentioned by this informant, Los Angeles Informant (a highly confidential source) has identified the following as members of the Communist Party: Bessie; Lawson; Maltz; and Trumbo.

The August 2, 1948 issue of the "Washington Star" reported on testimony which Louis Budenz had given before a Senate Committee in regard to the Communist Farty, and quoted as stating that so much money came to the Communist Party from Hollywood that at one time there was a jurisdictional dispute as to how the money was to be divided in the use for Soviet activities.

# I. B. COMMUNIST PARTY DEVELOPMENTS AND ACTIVITIES IN HOLLYWOOD (September 16, 1948, to July 15, 1949)

During the fall of 1948, an individual by the name of Sidney Bernstein, who is generally known as Sidney Benson, was devoting a considerable portion of his time to work on behalf of the Communist Party. Agents of the Los Angeles Office conducted numerous surveillances which disclosed that a group met with some regularity at approximately noon on Fridays. Individuals attending these meetings were Sidney Benson, Mortimer Offner, Leona Chamberlin, Lynn Whitney, and Margaret Maltz, all of whom, with the exception of Benson, have in the past been identified as Communist Party members by Los Angeles Informant. It is the opinion of Agents of the Los Angeles Office that the above individuals comprise the Cultural Commission for the Communist Party in Los Angeles.

Also during the latter part of 1948, surveillances conducted by Agents of the Los Angeles Office indicated that John Stapp, Section Organizer for the Hollywood Section of the Los Angeles County Communist Party, spent several days each week contacting various men and women employed in the motion picture industry who have been identified as Communist Party members by Los Angeles Informant Among the individuals that Stapp has contacted have been Waldo Salt, Louise Rousseau, Frank Spector, Joy Darwin, and John Howard Lawson. In addition, Stapp attended several meetings with known Communist Party members in the motion picture industry.

On July 17 and 18, 1948, the 13th District of the Communist Party held a convention in Los Angeles and Stapp addressed the convention on the subject of the Party's work in the cultural field. He described the entertainment industry as a fringe industry under capitalism, but of value in exposing the contradictions in which capitalism is being plunged. In connection with the motion picture industry, he cited its inefficient methods, the competition for foreign markets, the high overhead for salaries for Vice Presidents, and the utilization of speed-ups and loyalty oaths as terrorist methods.

With reference to Sidney Benson, previously mentioned, he is well acquainted with innumerable Communist Party members in the motion picture and radio industries, and has received very considerate treatment from such individuals. Benson told Los Angeles Informant that he would be glad when his cultural work was over, which the informant construed as indicating that Penson was to function in some type of organizational capacity in the cultural field in Hollywood.

Indications were received during the fall of 1948 indicating that financial contributions to the Communist Party were not as freely available in Hollywood as had been the case in the past. Los Angeles Informant indicated that many of the individuals in Hollywood were in financial straits, such as the "Hollywood Ten", and that other Farty members in high salary brackets were inclined to "cover up" and to contribute only to Party functionaries and to controlled organizations.

During the early part of 1949 it was learned that the Cultural Section of the Communist Party in Los Angeles claimed a total membership of 407, which indicated that some 400 Party members were employed in the motion picture, radio, and allied industries in the Hollywood area, including individuals who were members of various professions, such as lawyers, doctors, scientists and authors who, for one reason or another, felt they could not afford to risk exposure of their Farty membership. At this time it was learned that of the 407 total, 387 members had actually been registered for the current year as of Warch, 1949. This indicated that approximately 95% of the cultural membership were on record as Party members for 1949, and that their dues were paid up to date. This was a better record than the county membership as a whole, of which approximately 86% had been registered for the year 1949.

The Cultural Section of the Communist Party is known to have a Section Executive Committee and an Organizational Committee, both of which meet once each week. However, the identities of those comprising these two committees are not yet known.

The memberships of the clubs in the Cultural Section are broken down with a membership limit of approximately 20, and for the purposes of additional security, each club itself is again broken down into groups of six or seven members. Of the clubs in the Hollywood area, the following are known to exist: Jacob Leisler (for writers), Aragon (for members in the radio industry), Fiske, Frenau, Barbusse, EcGuirc, and Haldane. With reference to the Haldane Club, at least half of its membership is reported to consist of comrades with ten or more years of membership in the Party, while the balance of the Club is composed of individuals considered prominent by members of the Communist Party.

With reference to the history of the Communist Farty in Hollywood, the column of Bob Considine appearing in the "Washington Times-Herald" of March L, 1949, stated that late in the 1930's the Communist Farty began to move some of its more talented individuals into Hollywood, and that the organizers "found a fertile field of endeavor among some of the tinseled souls who had developed a guilt complex over their earnings or a lust for power growing out of an intellectual contempt for the pioneers who bossed them." Considine commented that it was a move which should be expected inasmuch as products of Hollywood were being witnessed by 75,000000 Americans each week, and that Lenin had devoted much thought and some wordage to the need of seizing the medium.

## II. COTONIST INFILTRATION OF LEBOR GROUPS

Confidential Information of the Lorential Information of the Lorential Information of the Commist Party from mustry for excensionable parts, reported that in 1934 the Commist Party realized the propagation possibilities in the motion picture field and decided to any into the motion picture field and decided to any into the motion picture industry. He related that in the Epring of 1935 direct orders came down in aimographed form from the top structure of the Communist Party, USA, to all units in the Los Angeles area instructing then to intensity and concentrate their activities on Rollywood and the motion picture industry. This directive emphasized the fact that Communist must try to emphasized the fact that Communist must try to emphasize the labor unions and pointed out that if this were done, the unions could be of treatment down service in inclusion; the type of pictures produced and thus deriving this information to the Bureau until 1942, and , consequently, this members form referred to by him is not available.

John L. Leech tho, in 1934, was the Organizational Secretary of the Los Angeles County Communist Party, gave testimony before the Los Angeles County Grand Jury on August 14, 1040. On this occasion he testified that Jeff Kibra was a marbor of the Communist Party in Hollywood in 1924. He further testified that V. J. Jerome, a premioral Marrian Communist who has been engaged in the Communist propagande field, was sent in the latter part of 1935 by National Communist Party Readquarters to Hollywood at which time Jerome sought the sid of Jeff Kibre in setting up plans for conturing the Hollywood motion jickure industry for the Communist Party.

Ezrr T. Chase, identified in 1739 as having been a newber of the Communist Party for a period of seven years or more, store to an affidavit in Los Angeles on March 17, 1739, that Jeff Kibre has a newber of the Communist Party. His office vit further stated that Jeff Kibre has a table time assigned to "special" work in the studio unions, were specifically in the International Alliance of Theatrical Stage Employees, Local #37 to the organizing of special studio units of the Communist Party.

of Theatrical stage Employees, who has been active in the trade union powerent in Hollywood for a number of years and who is familiar with the activities of England Party members in connection with labor groups in the motion picture industry, related that the Communist penetration of the motion picture enjance began in 1934 or 1935 when a meeting was held in Carmel, California, at which the principal figure, one ir. Michael Listein, then attached to the intergal figure one ir. Michael Listein, then attached to the intergal figure one is well as a number of Hollywood personalities.

He stated arrangements were unde at this meeting to finance the program of infiltration into the Hellywood studio enterprise and these arrangements hater resulted by the testablishment of the fact that the chosen by the Communication of the

Confidential Information stated that the early mays of the motion picture industry there is a consistency in the labor organizational set—up. The principal active labor organization was the International Alliance of Theatrical Stage Employees. (IATE).

## International Alliance of Theatrical Stage Employees

Confidential Information reported that this was an autonomous group of local labor unions identified with the American Federation of Important and Alliance of Theatrical Stage Employeest jurisdiction was recognized as the only union organization in Hollywood for a number of years. However, on two occasions, in 1921 and in 1933, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute and was broken by members of outside unions entering the field as strikebreakers. The ted that there unsuccessful strikes brought about a very chaotic condition in the labor field in 1933 thich caused many of the normal to lose confidence in the in rican Federation of Labor (AFL). As a result, the Commist Party had little difficulty in moving into the unorganized field with the Matien Picture Forkers Industrial Union.

In 1937, after the International Alliance of Theatrical Stage Employees had reestablished themselves following the disastrous strike in 1933, one local union energed covering that is known as the "backyard crafts" which crafts are normally identified with stage and theatrical vorkers such as electricians and grips. Thile this controversy in the trade union movement aus continuing in the motion picture studies, a new att of was attempted on the established unions by an organization movement his United Studie Technicians Guild. This Guild was headed by Jeff Kibre the cas attempting to set up on everall industrial union.

numerous smaller growth such as the Federation of Motion Picture Crafts and an organization which become 'morm as the CAPIC (Committee of Notion Figure Appending and Crafts) as well as an unemployed continuous all of the Appending term obviously Commist front groups used to agitate in an effort to destroy the unions which were clready arganized under the AFL. Advording the struggle for domination within the labor novement in the addice picture studies did not develop into a unjer controversy until 1936 then the principal factor in establishing the importance of the United Studio Technicians

Guild fight was a decision of the Mational Labor Relations Board which challenged the which ty of a contract which the International Alliance of Theatrical Strge Employees had entered into in 1936. Following this decision there was held an election which was promulated by a perfect from by the United Studio Technicisms Guild. This election resulted in the International Alliance of Theatrical Stage Employees' winning by a substantial majority. However, Local 1844 of the International Alliance of Theatrical Stage Employees and Herbert K. Sorrell, who had only recently come into power in this Union, did not support the other AFL unions, actively caspeigning on the side of the United Studio Technicians Guild. Sorrell's Communist connections will be taken up separately in this section of the memorandum. Following the defeat of the United Studio Technicians Guild, Kibre disappeared from the Hellywood motion victure studio labor field and his organisation dissolved.

During the years of 1937 and 1938, the AFL and affiliated unions in the notion picture industry in Hollywood were greatly disturbed over the Communists' efforts to wreck or disturb the union and consequently at the union's 35th Convention held at Louisville, Kentucky, from June 3 to 6, 1940, a report was propered which set out numerous exhibits in the form of letters written by either Jeff Ribre, aformentioned, or Rey Hudson, a national functionary of the Communist Party he is at present District Lader of the Party in the Pittsburgh area. This report, a photographic copy of which is maintained in the files of this Bureau, contains a lengthy report of Jeff Kibre dated April 23, 1928, in Hollywood, antitled "Report on Hollywood... Fewler of Plan and Objectives for Past Several Honths". One portion of it refers to a studio unemployment conference representing a group of unions and guilds bended together in a bread anti-International Alliance of Theatrical Stage Employe a movement as a preliminary to the formation of an industrial union.

Exhibit #2 of Mis report is Jeff Kibre's letter to one Beb Fred of 136 Test 13th Street, New York City, dated February 7, 1938. Reed is identified in the report by J. T. Buzzell, Scoretary of the Los Angeles Central Labor Council, as a segber of the Actors' Builty in New York and an active organizer for the Commist Party. In this regard Kibre writes, "Well, one Whing about the Fols, they solded write a cent on business." Kibre refers to himself in the letter as the "undercover field represent tive for CIC in Hollywood." Kibre states "In the native I wish you would discuss the matter of 'I.A.' (International Allience of Theothical Stage Employees) "section with Jack Stachel (national functionary of the Commist Party) and the necessity of my genting in touch with contacts in the various cities. I have taken it up with Paul Clina (at that time Los Ingress to remist Party functionary) but he feels a percent appeal to you or V. J. (V. J. Jerome) rether than communicating through official channels of 13 get quicker results."

Exhibit 74 of this report is a letter from Foy Hudson, identified above, to Comrade Lembert at San Francisco, a copy of this letter being sent to Paul Cline in Log Angeles. This letter was dated June 21, 1936. Resemble identified Lembert as Talter Lembert, a member of the Executive Committee of the California Communist Party. Boy Eudson, in the letter, states "On the basis of the above, it seems to me there should be a thorough recommention of the set ods of work of our people in Hollywood and especially the approach to the I.A.T.S.E......Finally, I think that we should try and keep closer contact and have a more systematic change of information between our people in the I.A.T.S.E. in Hollywood and the people here in New York. Hereafter, when communications are sent they will be brought directly to the attention of our fraction ere. Likevise we would like to have the mass of people in Hollywood in this organization with whom our people have could correspond directly."

## Motion Picture Forkers Industrial Union

Informant control of tormist clearnts and taking orders directly from local Communist Party leaders. In the short time between the creation of this union in January of 1934 and April of 1935, it had obtained a large number of embers and was well on its way to becoming the leading union in Hollywood. However, about that time instructions were ment out by the Central Committee of the Communist Party that the Party had changed the line from that of advocating the creation of separate unions under Communist control to that of affiliating with existing unions with the hope of taking over the control of these groups. In No lywood the Communist activity was directed at affiliating with the AFL groups. These instructions called for the liquidation of all independent unions and their members sent in to the AFL unions. This policy was followed by the Motion Picture Morkers Industrial Union which resulted in the gradual disintegration of this union. It was officially dissolved in February of 1936.

According to Curing this sale period the CIC has being organized by John L. Lewis and several attempts were made by the CIC to organize in the action picture industry. There were at that time approximately 25 labor unions of various types in the action picture industry. Some of these were affiliated with the ATL and the balance were independent unions. Instated that in 1737 Herbert R. Sorrell became the President of the Studio Painters Local 544 of the International Brotherhood of Painters, Decorators, and Paperhangers of America, AFL. This union was a newly activated AFL groups. Sorre's soon bloom the leader of the Communist factions among Hollywood labor

circles. After he developed the leaders of a number of locals which had strong Communications in them, he moved to set up an organization which would the all the locals take one body under his demination.

Conference of Studie Unions

Alliance of Insatrical attige Employees who has previously been referred to herein, stated that the Conference of Studio Unions was formed by nearly the same group of unions that had formed the CCMPAC (Committee of Motion Picture Arts and Crafts), the Unemployed Conference and several other labor groups which had sprung up in Hollywood during the late 1930s. One significant addition, he related, which had been made to this group was Local 7683 of the International Alliance of Thentrical State Employees which is a union composed of studio technicians. He related that the Conference of Studio Unions took up the Communist fight where the United Studio Technicians Guild had left off only utilizing a different tactical approach. The Conference of Studio Unions was designed to form a wedge between the sembership of the AFL and the International Unions of the AFL and at the same time to establish a solid front of those unions which the Conmunists had been able to bring into their croit.

Confidential Information refers to this group as a small compact organization composed of delegates or represent tives of a bloc of labor unions in the Hollywood motion picture industry which is under the control of the Communist Party operating through its members in those unions which live captured key positions. It has further been described as a Hollywood studio labor group at act as the control and steering committee which coordinates and directs Communist union activities, looking toward the taking over of all studio workers and their unions into the Communist Party orbit. The Conference of Studio Unions, according to is the organization upon which the Communist Party relies for eventual complete domination in edion picture unions.

as the Conference of Studio Unions organization developed, related, Herbert Sorrell began to emerge as the overall leader of the Communist franction in the Hollywood notion picture studio unions. He stated that the Conference of Studio Unions was officially organized in 1941 at which time its activities were cutlimed as follows: to organize all unorganized groups in the studios into unions high the Communists could control and in the absence of any union to suit the particular craft, place workers in the Fainters Union which was headed by Sorrell.

that the Conference of Studio Unions, following its organization in 1941, supported the Communist Party line completely, carrying on a program of agitation in which they cried for local autonomy and democratic unionism generally advocating contempt and disregard for the authority of officers within the union above the local level.

The unions, as of October, 1946, which composed the Conference of Studio Unions were as follows. It will be noted that of the eleven unions listed, ten are associated with the AFL:

## Local

Screen Set Designers Local 1421, AFL

Screen Publicists Guild Local 1489, AFL

Screen Story Analyst Guild Local 1488, AFL

Screen Cartoonists Guild Local 852, AFL

Moving Picture Painters and Scenic Artists, Local 644, AFL

Special Officers and Guards Local 193, AFL

Building Service Employees Local 278, AFL

Studio Carpenters Local 946. AFL

Studio Electrical Workers Local 40, AFL

Studio Sheet Metal Workers Local 108, AFL

Studio Eachinists
Local Cinema Lodge 1185

#### Parent Organization

Brotherhood of Painters, Decorators, and Paperhangers of America

Brotherhood of Painters, Decorators, and Paperhangers of America

Protherhood of Painters, Decorators, and Paperhangers of America

Brotherhood of Painters, Decorators, and paperhangers of America

Brotherhood of Painters, Decorators and Paperhangers of America

Building Service Employees
International Union

Building Service Employees International Union

United Brotherhood of Carpenters and Joiners of America

International Brotherhood of Electrical Workers

Studio Ketal Workers International Union

International Association of Machinists

Unions, several strikes have developed in the motion picture industry which basically were the result of jurisdictional disputes between the Communist bloc or Conference of Studio Unions and the International Alliance of Theatrical Stage Employees under the leadership of Richard Walsh, International President.

Concerning these strikes participated in by the Conference of Studio Unions, Informant that has advised that they were not legitimate labor disputes but rather strikes by a group of Communist dominated local unions using the question of jurisdiction as an excuse to create a strike. Stated that these disputes have been attempts by the Communist element to disrupt the International Alliance of Theatrical Stage Employees, and that the Communist issue was usually the question around which the dispute revolved rather than the issue of wages, hours, or working conditions. He related that Herbert K. Sorrell, head of the Conference of Studio Unions, received the support of the Communist Party locals in these jurisdictional disputes.

Studio Unions' development, the Communist propaganda machine was making full use of the war and the period of cooperation with Russia in order to strengthen its position in Hollywood. The Communists during this period established several political fronts, according to and made successful penetrations into several of the active crafts and guilds within the motion picture industry. This struggle for power within the Hollywood studie motion picture unions was climaxed by the 1945 jurisdictional dispute.

Informant related that on March 12, 1945, a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees precipitated a strike which was purely political in character and was an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees unions in Hollywood. States tontinued that from March 12, 1945, until July 28, the Communist Party line in the United States was one of collaboration which had been adopted at the time hussia was invaded by Germany in June of 1941. He stated that in view of this, the Communist Party did not take an active part in this strike. However, on July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party, USA, and elected William Z. Foster as the new National Chairman related that on this occasion the Party announced that it would relinquish its Browder revisionist policies and return to the basic Marxist-Leninist principles. Immediately after the change in the Party Line, the Communist

press began to support the strike and the Communist Party in Los Angeles. began to issue leaflets through its various branches calling on the workers to man the picket lines in the strike.

As a further verification of the Communist Party's attitude toward this strike, it should be pointed out that on March 15, 1945, the West Coast Communist newspaper, the daily "People's World", carried an editorial captioned "End the Movie Strike at Once". This editorial pointed out that strikes in wartime were not under any circumstances permissible and further went on to discuss at length the fact that there is no excuse for any kind of a strike when the nation is at war. However, an editorial appearing in the July 24, 1945, issue of the People's World captioned "Support the Strike of the Film Unions" reflected that this motion picture strike was no longer a jurisdictional dispute as it had originally been represented to be by the producers but that it has now been revealed to be a strike of the union versus anti-union forces. The editorial concluded by stating that every effort should be made by all conscientious workers to support the strike in every way.

According to Informant with the situation toward the Communist Party and its members were whipping the situation toward the violent stage. During October of 1945 numerous individuals were injured and violence reached such a pitch that the public and traffic were not permitted in the vicinity of Warner Brothers Studio. This strike was settled on October 29, 1945, when an agreement was reached between high AFL union officials and Eric Johnston of the Motion Picture Producers Association.

Confidential Informant related that the real purpose of the Conference of Studio Unions was two-fold: first, the union desired to keep the general labor situation agitated in line with the Communist Party program of creating confusion in the United States; and, secondly, to maintain intact the leadership of Herbert K. Sorrell.

A strike was again called on September 26. 1946, by the Conference of Studio Unions. Informant as well as who was in charge advised that this strike was again a purely jurisdictional matter between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions. They stated that this was merely a continuation of the previous strike in 1945 which lasted for some eight months. This strike resulted in numerous strikers and union leaders being arrested in Ios Angeles.

related that some 1189 derendants were arrested in connection with this strike.

According to the records of the October 11, 1946, 26 defendants were arrested at the Technicolor Studios, charged with violation of Section 23.10 of the Los Angeles Municipal Code which is parading without a permit. Following the arrests, however, this Section of the Municipal Code was declared unconstitutional by the Appellate Division of the Los Angeles Court which resulted in all 26 defendants' being dismissed.

stated that on October 14, 1946, 208 defendants were arrested at Columbia Studios charged with violation of failure to abide by the Court's injunction which prohibited mass picketing at the studio unions. Of the original number arrested, 113 defendants pled guilty; 41 were dismissed for lack of evidence; 47 were found not guilty; 6 defendants are off the calendar pending other action while I defendant jumped bond and there is at present a bench warrant outstanding for him. The disposition of these cases involved fines being levied against those convicted ranging from \$30 to \$200 each.

The records also reflected that on October 26, 1946, 125 defendants were arrested at Columbia Studios for violation of Municipal Code 23.10 (parading without a permit). Of the 125 arrested, 3 defendants were dismissed for lack of evidence; 11 pled guilty, receiving fines up to \$25 or sentences up to 5 days; 30 were convicted, in most cases fines being imposed of from \$10 to 375, however, some fines were as high as \$150; and in the case of James Shelton, he was sentenced to 30 days in jail. All of the above have appealed their cases. The trial on the additional 81 defendants is slated for Cotober 15 pending the appeal of the 30 persons convicted in this case.

On November 15, 1946, 696 defendants were arrested at Columbia Studios charged with violating Municipal Code 23.10 (parading without a permit). Of these 600 pled guilty to the charge and each one paid a fine of \$25; 88 defendants were dismissed for various reasons, it being pointed out by the Los Angeles City Attorney Donald M. Redwine that many of the officers used to make these mass arrests who were inexperienced and not in permanent status with the Police Department. Consequently they could not be used to testify which resulted in insufficient evidence in many cases. The records also reflected that two persons made bail and forfeiture was made later resulting in bench warrants being issued for these two individuals. 6 defendants were taken off the calendar because they are defendants in Superior Court on conspiracy counts and will be referred to hereinafter.

On November 16, 1946, at Columbia Studios, an additional 124 defendants were arrested for violation of the California Penal Code 166.4 which has reference to the disregarding of a Superior Court order which in this case was

an injunction prohibiting mass picketing. Of the 124 defendants, 70 were convicted. The minimum fine for each person was \$300 and the maximum fine was \$300 and one year in jail. 13 defendants were dismissed by the court because of insufficient evidence or the temporary status of the policemen making the arrests. 39 defendants were dismissed upon a motion of the City Attorney, and 2 defendants will be tried in October, 1947.

In addition to the above figures, pointed out that there were 10 individual arrests made at various locations in the Hollywood area in connection with the motion picture strike.

Under date of November 22, 1946, the Los Angeles Daily News contained an article which reflected that felony indictments had been returned by the County Grand Jury on that date against 14 Hollywood film leaders for activity in the film strike. The article reflected that the 14 so indicted were arraigned before Judge William R. McKay and subsequently freed on \$5,000 bail. Those charged were as follows:

Herbert K. Sorrell Averill Berman Ed Gilbert Norval Crutcher James Skelton Andrew Lawless Louis Whitman Hatthew Matison Carl Head Russell McKnight John Martin Roy Tindall Frank Drdlik Wilbur R. Higbie

Specifically, Sorrell is accused of advising and encouraging the Conference of Studio Unions' members in their picketing of Columbia Studios. Berman is alleged to have incited pickets at Ketro-Goldwyn-Nayer Studios during which demonstration several Deputy Sheriffs mere injured. Gilbert, Matison and Frank Drdlik are charged with having incited pickets to disregard court orders at various union meetings. Lawless was accused of an attack upon Henry Siccardi, a non-striking film technician, on October 22, 1946. Sorrell, Matison and Gilbert are also named as having advised picketing of Columbia Studios on November 14, 1946. The other men are alleged to have directed picketing activities.

On July 19, 1917, Frank Barnes, Assistant District Attorney in Los Angeles, California, related that the indictments against Berman, Skelton, Tindall and Drdlik were dismissed because of insufficient evidence. He also stated that a challenge to the indictment had been presented which contended that the Grand Jury had not been selected in a manner provided by law. He stated that the Grand Jury did not represent a true cross section of society. Following is a brief background as well as the Communist affiliations of each of the individuals originally indicted:

## Averill Joseph Berman

Berman is a Radio Commentator who resides at 1116-1/5 Tamarind. Hollywood, California. He was born on April 19, 1919, at Minneapolis, Minnesota. Berman was released on bond on November 19, 1946, after having been charged with violation of California Penal Code, Sections 182, 109, 166, 245 and 518. With regard to Berman's Communist connections, there exists to date no documentary evidence of his membership in the Los Angeles County Communist Party. However, he has been active on behalf of Communist front organizations in the Los Angeles area. A pamphlet was made available entitled "Campus Currents", which is a bulletin published by the Four Freedoms Club of the American Youth for Democracy, in Los Angeles. Page 1 of this bulletin for November 12, 1965, carried a heading, "Averill Berman, Addresses First AYD Meeting." The article stated that Berman, CIO reporter and Army orientation lecturer, highlighted the first meeting of the Four Freedoms Club on Friday, November 10, 1945. On January 9, 1946, Confidential Plant Informant; of the Los Angeles Office, made available documentary evidence or an address made by Berman at the American Youth for Democracy Conference held on October 21, 1945, at Los Angeles City College.

Section of the Communist Party, provided a mimeographed announcement on July 29, 1946, distributed by the Executive Committee of this Section of the Communist Party urging members to attend a mass meeting scheduled for July 29, 1946, at the Gilmore Stadium Auto Parking Lot. Agents of the Los Angeles Office attending this meeting reported that Gordon Williams, candidate for the 59th Assembly District, State of California Legislature, was the Chairman of this meeting and that he introduced Averill Berman. Following Berman's talk, Williams introduced Emil Freed as Chairman of the 59th District Communist Club.

The East Side Journal, a local Los Angeles newspaper, on March 27, 1947, commented on the opinion expressed by Averill Berman in his news analysis over radio station KXIA. The newspaper specifically reflected that Berman pointed out the danger of Fascism in the proposed outlawing of the Communist Party and that he stated that the battle ground "has changed to the community where we must fight the corruption of our educational system, police force and local courts".

#### Norval Dixon Crutcher

Crutcher is Secretary-Treasurer of Local 683 of the Film Technicians Union, International Alliance of Theatrical and Stage Employees. He resides

at 2050 Hightower Street, Los Angeles, California. Crutcher was born in Louisville, Kentucky, on October 17, 1889. Oliver Neeks of 111 West 7th Street, Los Angeles, stated that Crutcher joined the Communist Party in 1937 under the name of Norman Newman. The discontinued paid informant of the Los Angeles Office who was formerly a member of the Los Angeles Police Department assigned to Communist and radical investigations, related that Crutcher joined the Communist Party on September 27, 1937, under the name of Norman Newman, having been recruited into the Party by Sidney Martin who was at that time one of the most active Communists in Hollywood.

of the Communist Party in Los Angeles, it was ascertained that in 1944 Crutcher held 1944 Communist Political Association Card 47439. According to this source, the membership card was issued on December 6, 1944. Through this same source, it was also ascertained that Crutcher was also a member of the commission which governed the cultural and miscellaneous groups in the Hollywood area. Confidential Informant related that in 1944, Crutcher was a member of the Hollywood Democratic Committee, an organization known to have been infiltrated by and under the influence of Communists.

## Frank J. Drdlik

This individual, who is a member of the Set Designers Union #1421, resides at 5922 Carlton Lay, Hollywood, California. Drdlik was born on August 19, 1901, in Yugoslavia. He was naturalized on February 20, 1922, in Bouglas County, Nebraska, having Certificate #1659434. On May 17, 1947, an extremely reliable but highly delicate source advised that Drdlik was a member of the Communist Party. The record which this source made available was dated on December 11, 1945, and indicated he most probably had Communist Party membership card #49925.

#### Edward McCreary Gilbert

Gilbert, who is Business Agent of the Set Decorators Union #1421, resides at 1051 East Magnolia Avenue, Burbank, California. Gilbert, who is 43 years of age, has been affiliated with the Communist Party in Los Angeles for a considerable length of time. Through a highly confidential but thoroughly reliable source it was ascertained on February 11, 1947, that Gilbert had returned from special leave to the Whitman Branch of the Communist Party.

Confidential Informant of the Los Angeles Office who is a member of the Communist Party, attended a homecoming party of the Walt Whitman Communist Party Club in Los Angeles on December 1, 1965, held at the home of Art and Evelyn Shapiro, both Communists, in honor of returned veterans. According to this reliable source, Gilbert was in attendance at this meeting.

This same source advised that on January 11, 1946, at a meeting of the whitman Club of the Communist Party, Gilbert was nominated for the position of Chairman but declined after George Sandy, Ios Angeles County Financial Director of the Communist Party, stated that Gilbert was "tied up in studio unions".

## Carl C. Head, also known as Earl Clark Head

Head is chairman of the Conference of Studio Unions and Assistant Business Agent of the Painters Union Local #644. He resides at 143 North Kariposa, Los Angeles, California.

Head, who is 51 years of age, has not been identified as a member of the Communist Party in Los Angeles to date.

## Wilbur R. Higbie, also known as Ray Higby

Higbie, who is a member of the Carpenters Union Local #946, resides at 9092 South Catalina Street, Los Angeles. Higbie, who is 17 years of age, has no previous Communist record according to the Los Angeles Office.

## Herbert Knott Sorrell

Sorrell is the Business Agent of Local #644, Studio Painters Union, AFL, and is the President of the Conference of Studio Unions. Sorrell resides at 1153 Norton Avenue, Glendale, California. At the time of his arrest in November, 1946, Sorrell was 49 years of age.

The records also show that Sorrell was arrested on November 8, 1930, on a gambling charge. As a result of this arrest, he was fined \$10 and given 5 days in jail. In October, 1946, Tom Cavitt, Representative of the California Tenney Committee Investigating Un-American Activities, provided the Los Angeles Office with a photograph of a receipt for a Communist Party membership book #60622 on which appears the signature "Herb Stewart". The signature appears to have been started as "So" and then the "T" written over the "o". This receipt refers to book #74283 signed "Herbert-Stewart".

furnished the Los Angeles Office on June 6, 1941, with a 1930 communist Party registration blank filled out in handprinting under the Party name: "Herbert Stewart". The Bureau's Laboratory, after a handwriting comparison, positively identified the document as having been prepared by Herbert K. Sorrell. The Los Angeles Office has no documentary evidence of membership on the part of Sorrell in the Communist Party or the Communist Political Association since 1938.

in Los Angeles, it was ascertained on October 31, 1945, that a discussion was had regarding the strike situation participated in by members of the Hollywood Section of the Los Angeles County Communist Party. During this discussion the probability of having Herbert Sorrell actually join the Communist Party was discussed. MacClelland, who at that time was a functionary of the Hollywood Section, terminated this discussion by stating she had discussed this possibility with Sorrell, who advised her he had considered it but decided not to because he would turn red in the face if someone were to ask him if he were a member and it was necessary for him to reply that he was not, knowing himself that he actually was. MacClelland stated that Sorrell had advised her he was conscious of the class struggle.

A 6-page information bulletin released by the International Alliance of Theatrical Stage Employees dated November 13, 1945, entitled "The Record of Herbert K. Sorrell, President of CSU (Conference of Studio Unions) and Strike Leader in the Hollywood Strike Commencing March 12, 1945" was obtained. The subheading for this bulletin was "Communist Activities from 1938 up to the Present time". According to this bulletin, Sorrell was associated with the following organizations. The following quotations are taken directly from the bulletin:

- "1. Motion Picture Democratic Committee. Herbert K. Sorrell was a member of this Executive Board and continued actively to support the new position of the organization, which was in strict conformance with the Communist Party line.
- "2. Hollywood Democratic Committee. Herbert K. Sorrell now emerges as a member of the Executive Board of this organization, whose program is just the reverse of its predecessor where he was also a member of the Executive Board.
- "3. Labor's Non-Partisan League. Herbert K. Sorrell was State President of this organization and opposed the third term for President Roosevelt, denouncing him for leading us into war.
- "4. Patterson Slate. This organization opposed aid to England and was strictly isolationist. It followed the Communist Party line and was in sympathy with the aims of the Party.
- "5. Workers Alliance. Herbert K. Sorrell was one of the speakers at a mass demonstration of this organization before the Hollywood District SRA headquarters, 245 South Western Avenue, March 7, 1940.

- *6. National Federation for Constitutional Liberties. The Attorney General of the United States has pronounced this organization to be a Communist front. Herbert K. Sorrell in the official announcement of the meeting appears as one of the sponsors of this organization. This organization has followed every twist and turn of the Communist Party line and is still in operation.
- "7. Yanks Are Not Coming Committee. Herbert K. Sorrell was listed as one of the speakers at the Student Union, University of California at Los Angeles, on April 18, 1940. The purpose of the meeting was to induce the students of the college to stage a 'peace strike'.
- *8. Schneiderman-Darcy Defense Committee. Herbert K. Sorrell was a member of the committee to protest the deportation of William Schneiderman and Samuel Darcy, two top officials of the Communist Party.
- "9. Earl Browder. Sorrell sent a petition demanding the immediate release of Earl Browder, head of the Communist Party in the United States, during his incarceration in the Atlanta Penitentiary.
- "10. Leo Gallagher Testimonial. Sorrell was one of the spensors of a testimonial dinner given in honor of Leo Gallagher, Communist of the law firm of Katz, Gallagher and Margolis, given at the Wilshire Bowl in Los Angeles on June 2, 1941.
- "11. Harry Bridges Committee to Defeat Deportation. Herbert Sorrell was one of the signers of an open letter addressed to the President of the United States protesting the deportation of Bridges.
- *12. American Youth for Democracy. On December 1, 1914, the AYD in the Los Angeles area held a meeting for the celebration of the first anniversary of the change of the name Young Communist League to American Youth for Democracy. Herbert K. Sorrell was one of the sponsors of the meeting.
- "13. People's World Press Conference. The People's World is a Communist publication on the West Coast. On August 1, 1913, a press conference was held for the benefit of this publication at 2936 West 8th Street, Los Angeles, California. Sorrell was one of the sponsors of the conference.

"14. Third Annual Convention, Los Angeles County Communist Party.
This convention was held April 29 and 30 and May 1, 1938, at
121 West 18th Street, Los Angeles. Herbert K. Sorrell has
denied that he has ever been a member of the Communist Party.
A photostatic copy of the minutes of the above Communist convention shows the following names written on the back page:
William Schneiderman, State Secretary of the Communist Party,
District 13; Don Healy; High Wilkins; Herb Sorrell and Urchel
Daniels."

#### Andrew Lawless

Lawless is a member of the Studio Painters Union #644 and resides at 10736 Lawler Street, Los Angeles, California. At the time of his arrest Lawless gave his age as 45.

On October 4, 1946,

Los Angeles, advised the Los Angeles Office by telephone that

Andrew Lawless, a carpenter, was taking a leading part in the studio strike
in Hollywood. He described Andrew as a "right-hand man of Herbert

Sorrell." He stated was a loyal American citizen who was not a

member of the Communist Party. Further related that

readily admitted the fact that there were numerous Communists in the Conference
of Studio Unions.

Confidential Informant of the Los Angeles Office advised that Andrew Lawless was "one of the sluggers for Herbert Sorrell." The elated that, although Lawless has "played along with the Communists," he did not believe him to be an actual member of the Communist Party.

#### Russell L. McKnight

McKnight is the President of Local #683 which is the Film Technicians Union affiliated with the International Alliance of Theatrical Stage Employees. McKnight resides at 4317 Bakman Street, North Hollywood, California, and at the time of his arrest in November, 1946, he gave his age as 38.

The masthead of the November, 1943, issue of the International Alliance of Theatrical Stage Employees, Local 683, publication called "Flashes" reflects that Russell L. McKnight was President of the organization. Norval D. Crutcher, previously identified as a Communist, was Secretary and Treasurer.

On July 21, 1947, who is an investigator of the Los Angeles District Attorney's Office, exhibited a sworn statement which he

in the office of the International Alliance of Theatrical Stage Employees on April 1, 1947. This statement was taken in connection with the Conference of Studio Unions' Strike. The following excerpts were taken from this statement reflecting McKnight's Communist tendencies. According to in 1944 he was working as technical editor of the magazine "Flashes." He related that during this period he differed with the policies of McKnight who was the editor of the magazine. He stated he told McKnight that he was plugging Communism and that it was desire that the magazine contain writings of a technical nature. Stated it was his wish to publish a magazine representative of the film technicians and not a magazine dealing in politics or Communism. Continuing his comments regarding his differences with McKnight in the publication of the magazine, he stated as follows:

"Then when he went so far to the left that I couldn't take it any longer -- I couldn't ask people like Bell and Howell to advertise in a paper that showed a cartoon of Westbrook Pegler living in a sewer and called the President a Fascist. I couldn't go for that. Then he called me a Fascist and I resigned. I told him I won't go on with this stuff. He said, 'O.K., across your card at the union office which I have filed I have written "traitor". I said, 'All right then, and when your effice is some day broken into by the FBI, I will be very happy to have them see that record, that I was not one of your party.' Those are my exact words to him."

Confidential Informant

Office, reported that Russell McKnight ran for the Los Angeles City Council from the Hollywood area in the 1947 Spring elections, but was defeated. He advised that the Communist Party supported McKnight and commented as follows regarding the Communist Party support given him.

Stated he was present at a meeting of the Communist Club held on February 18, 1947, at which John Stapp, Hollywood functionary of the Communist Party, stated that the Party agreed to handle completely the 125 precincts in the second district for the McKnight campaign, working in the name of the campaign and not in the name of the Party. He stated that the progressive AFL had come out in favor of McKnight. He related that the Communist Party was only supporting and not endorsing McKnight, continuing that "We endorse only Communist candidates."

#### John R. Martin

Martin is the Business Representative of Local 683, Film Technicians Union, and resides at 2144 Midvale Avenue, West Los Angeles.

The Hollywood Reporter for Merch 2, 1945, (a trade paper) stated that John R. Martin was a member of the Board of Hollywood Guilds and Unions. Confidential Informant related that an organization known as the "Motion Picture Labor Committee for Political Action" was set up on September 6, 1945, at a meeting held at 1627 Tujunga Boulevard. The purpose of this organization, according to was estensibly to take part in the forthcoming elections, nationally and locally and to elect candidates favorable to the cause of the Communist Party. John R. Martin attended this meeting representing his Local Union #683. The masthead of the November, 1945, issue of "Flashes," previously identified, reflected that Martin was the Business Agent with known Communist Norval D. Crutcher, previously referred to herein, as Secretary-Treasurer.

## Matthew Irving Matison (frequently spelled Mattison)

Matison is the President of the Screen Story Analysts Guild. He resides at 8441 Ukon Trail, Court #2, Canoga Park, California. Matison was born in Boston, Massachusetts, on May 30, 1915. The records of the Registry Department in the City of Boston reflect that Matison's father and mother were born in Russia.

On March 25, 1945, Confidential Informant

paid reliable informant of the Los Angeles Office,

Communist Party headquarters in Los Angeles, produced a piece of paper with the following notation thereon:

"(March 20, 1945). Matthew Matison, No. 75899 (1945) from East End Club, Pittsburgh, Pennsylvania. Has no transfer. Lives with George Maki of the East Los Angeles Club, 4306 East 5th Street, Los Angeles 22. Looking for work. From New England."

Through this same source, it was ascertained in March, 1945, that Matthew Metison, who was issued Communist Political Association membership card 75899 was transferred from the East End Club of Pittsburgh Communist Political Association to the Los Angeles County Communist Political Association. It was also ascertained through a highly confidential and delicate source that Matison was a member of the North Hollywood Section of the Los Angeles County Communist Party during 1946.

#### James N. Skelton

The Business Agent of Local 946 of the Studio Carpenters, AFL, Skelton resides at 3760 Dover Street, Los Angeles, California. According to Confidential Informant Skelton is not a Communist and he is definitely anti-communist. He stated that Skelton accepts the support of the Communists to try to win the strike for the Conference of Studio Unions.

## Roy Tindall, with alias Roy Tyndall

Tindall is the Business Agent of the International Brotherhood of Electrical Workers, Local #40. He resides at 1225 North Highland, Los Angeles, California. There is no information available in the Los Angeles Field
Division reflecting that Tindall has any connections with the Communist Party.

#### Louis Whitman

This individual is a member of the Studio Carpenters Union Local 945 and was a picket captain in the Conference of Studio Unions! strike. He resides at 9352 North Vendome Street, Los Angeles. At the time of Whitman's arrest, he gave his age as 50 and Social Security number as 067-16-0680. The Los Angeles Office has no information or evidence that Whitman is a member of the Communist Perty.

The Los Angeles Daily News of July 7, 1947, carried an article reflecting that 11 major Hollywood Studies in the International Alliance of Theatrical Stage Employees were sued on July 7, 1947, for \$43,000,000 by the striking Conference of Studio Unions. According to the article, former Attorney General for the State of California, Robert W. Kenny, and his law partner, Morris E. Cohn, filed suit in Federal Court. The suit was based on the provisions of the Sherman Anti-Trust Act charging the existence of a "back scratching" agreement between the producers and the International Alliance of Theatrical Stage Employees to kill off competition in their respective fields. If the International Alliance of the Theatrical Stage Employees helped the major studios kill off independent competition, the suit said, the International Alliance of Theatrical Stage Employees would help the major producers crush the Conference of Studio Unions. The suit charged that Willie Bioff, former head of the International Alliance of Theatrical Stage Employees, who, according to the news article, was convicted of extorting bribes in the film industry still "formulates, directs and supervises the affairs of the defendant, the International Alliance of Theatrical Stage Employees." The article elso reflected that this was the second million dollar suit filed in four days relating to the 10 month old Conference of Studio Unions' strike. Sixteen members of the AFL Studio Carpenters Brotherhood esked for \$28,000,000 in back pay in a suit filed against the major producers and the International Alliance of Theatrical Stage Employees.

#### Screen Writers Guild

The Motion Picture Almanac for 1942 and 1943 reflected that the Screen Writers Guild was an affiliate of the Authors League of America, Inc.

The Authors League of smerica does not have a local organization in Los Angeles. The representative of the Authors League of smerica in Los Angeles until recently was Ann Roth Morgan, who was secretary of the Screen Writers Guild. According to a highly confidential but most delicate source, Morgan was a member of the Communist Perty, USA, assigned to Branch A-1 of the Northwest Section, and as of November 19, 1945, was a member of the Communist Perty, Northwest Section, Los Angeles, California.

The Hollywood Press Times (a weekly "threw away" tabloid which followed the Communist Party line) for November according to informant 10, 1944, reflected that the Screen Writers Guild was organized in 1933 in the Hollywood motion picture industry. Informant has reported that this was one of the first unions in the cultural field to come under the influence of Communists in Hollywood. He related that among the original organizors were John Howard Lewson, Samuel Ornitz, and Guy Endore. These individuals who have been identified as Communists, are referred to in Section I of this memorandum where their Communist affiliations are set forth. According to John Howard Lawson, Robert Rossen, Lester Cols, Hugo Butler, Waldo Salt, and Ring Lardner, Jr., are among the leading Communiste in the Guild who have been most influential in the forming of its policies. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I of this memorandum.

stated that between 1935 and 1939, he realized that Communists were gaining control of the Screen Writers Guild. He related that the Communists gained this control through their untiring efforts in seeking to project their ideals in the Guild. He stated that they called more meetings "than any human being but one interest in Communism could ever desire to attend." He recalled specifically that from 1935 to 1939 he spent almost all of his evenings attending meetings primarily directed at his personal effort to keep the Communists from controlling the Screen Writers Guild. He related that after years of fighting, he found it impossible to do anything about the Communist control of the Guild which resulted in his withdrawing his membership. He emphatically stated that there was no question in his mind but that the - Communist element was in complete control despite the fact that the majority of the membership in the Screen Writers Guild, in his opinion, were neither Communist members nor Communist sympathizers. This source related that John -Howard Lawson has a strong influence on the members of the Executive Board of the Screen Writers Guild. He related that in his opinion, John Howard Lawson, Gordon Kahn and Ring Lardner, Jr., are the three most dangerous Communists in Hollywood.

According to the organization's official publication in June of 1945 there were approximately 13,000 members of the Screen Writers Guild.

Of this number about 100 were identified as Communists at that time through information obtained by a very confidential but extremely delicate source. The names of these individuals who are still affiliated with the motion picture industry are set out in Section I of this memorandum. In addition, a great many others, according to were associates of Communists, reported to be sympathetic to Communist ideologies and/or members of Communist front organizations.

However, in order to show the true significance of these figures, it is necessary to consider the reports of such confidential informants as

as well as Motion Picture Alliance for the Preservation of American Ideals, the latter group having been formed to oppose Communist influence in the motion picture industry during February of 1944. These informants have stated that the Screen Writers Guild is actually controlled and operated by between 100 and 300 members who take an active interest in the work of the organization. As a further clarification of these figures, it was noted that in January of 1946, the "Screen Writer," the official publication of the Screen Writers Guild, contained a report reflecting that there were 1317 members of the Screen Writers Guild. The report classified 972 members as being active and 345 as associate members. The associate members were identified as writers who have been elevated to directorships or producerships in the motion picture industry. It also pointed out that of the 972 members of the Screen Writers Guild, only 566 were employed at that time in the eight major studios in the motion picture industry.

Informant related that the majority of the members of the Screen Writers Guild telonged to the Guild as a bargaining agency and not for any "political reasons." However, Communists belong to the Guild for "political reasons." Hence the majority of the members of the Screen Writers Guild do not attend the regular meetings and take no active interest in the Guild.

Allience,

California, reported that for 14 years he carried on an open fight with the leaders of the Screen Writers Guild due to the fact that it was completely dominated and controlled by Communists since its organization. He identified the following individuels as the principal figures in the Communist controlled group.

John Howard Lawson
Sam Ornitz
Cordon Kahn
Fred Rinaldo
Dashiell Hammett
Donald Ogden Stewart

Lester Cole
Borris Ingeter
John Bright
Dorothy Parker
Marian Spitzer
Ring Lardner, Jr.

are all Communists. He continued by relating that many years ago he thought a man could not be called a Communist unless he carried a card (Communist Party membership card) but that he has come to learn that the most dangerous Communists do not carry cards. He related that he could prove every one of these individuals was a Communist by his strict adherence to the Communist Party policy over the past 14 year period.

According to the Hollywood Reporter a Hollywood studio daily raper. dated August 21, 1946, the "second report on Un-American Activities in California. published by the Joint Fect-Finding Committee of the State Legislature, stated that the Committee members consider John Howard Lawson one of the most important Marxist strategists in Southern California. John Leech, former Secretary of the Communist Party for Los Angeles County, testified before the Los Angeles County Grand Jury that Lawson had been sent from New York to Hollywood by the Centrel Committee of the Communist Party and that he had immediately become active in Hollywood Study Clubs and in the Communist fection of studio unions, particularly in the organization of the Screen Writers Guild. Leach stated that Lawson became a dominant figure in Communist Party drama groups and attended Communist Party faction meetings in New York and Hollywood. Thus, Lesch's testimony establishes that the Screen Writers Guild's founder, the first president, came directly to Hollywood from Communist Headquarters in New York and that the establishment of the Screer. Writers Guild was the mission he was entrusted with by that headquarters. Lawson was the first commisser of thought planted by the Communist Party in the motion picture industry."

Alliance of Theatrical Stage Employees, on July 17, 1947, stated that the Screen Writers Guild is definitely under the control of the Communist Party, principally through three men, John Howard Lawson, its founder; Cordon Kahn and Emmet Lavery, the present President of the group. According to this source, all three of these individuals are Communists. He stated that they do not necessarily have membership cards in the Prrty so far as any documentary proof is concerned but their policies and dealings in the Screen Writers Guild which have always coincided with the current Communist Party line, cause him to believe they are Communists. He related he thinks Lavery knows what "the score is" and "Party member or not, he is not being innocently taken in by the Communist Party."

The Communist connections of Kahn and Lavson are set out in Section I of this memorandum.

There is no evidence in the Los Angeles Office indicating Lavery is a member of the Communist Perty. Ecwever,

Communist functionary who is now acting as an

informant for the New York Office, related that Emmet Lavery is supposed to be a well-known Catholic. According to it was felt by the Perty that because of Lavery's being known as a Catholic, Lavery could be effective where a man better known for his Communist connections might have been at a disadvantage. Although supposedly a Catholic, related Lavery was regarded by Communist Party leaders at the National Headquarters as a loyal and faithfulfollower of the Communist Party Line. The emarked that Lavery might not have been as much under the influence and control of the Communists at the outset of his affiliation with the Guild as he became later on. He may have eventually become an actual member of the Communist Party although was not sure of this. In any case, Communist leaders were well aware of Lavery's weaknesses and made very good use of him in connection with their program in the Screen Writers Guild.

related that, with regard to the Screen Writers Guild generally, the Communists were either organizers of or a big factor in the organization of the Screen Writers Guild. He stated that the Communists definitely have control of this organization and that the development of the Guild was part of the Communist program to infiltrate the movie industry and to dictate policies to the industry. He stated that he recalls hearing the Screen Writers Guild and its activities discussed by the Communist leaders and remembers discussions by the Cultural Committee of the Communist Party in which it was agreed that the control of the writers in Hollywood would provide the wedge for control of all Hollywood. The purpose of the Guild, he stated, was to obtain better conditions for its members and to further the Communist Party's position in influencing public opinion. After the Guild was fully organized, related the Party used it in many ways including for the purpose of "pulling the leg of management." In accordance with Communist Party strategy of using the negative approach when the positive was found to be unsuccessful cr unsuitable, the Guild was also utilized successfully for its "disintegrating explained that he meant by this that management and influential persons were forced into line to avoid criticism. So-called "experts" Within the Guild have been, by belittling and harping along certain lines, effective in isolating persons who opposed the Farty's line or at least were successful in destroying their effectiveness. knows from reports seen by him at the Delly Worker Office and at Perty Headquarters, that at the - time he left the Party which was in the Fall of 1945, the Guild was as completely under the Party's control as such organizations as the International . Workers Order.

The May, 1946, issue of "Screen Writer," listed the Screen Writers Guild's studio chairmen. This list included Melvin Levy for Columbia Studios, Isobel Lennart for Metro-Goldwyn-Mayer, Abe Polonsky for Peramount, and Henry Myers for REO. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I.

According to the "Screen Writer," Volume Ro. III, Ro. 2, dated July, 1947, the present officers and executive board members of the Screen Writers Guild are as follows:

Ernet Lavery
Mary McCell, Jr.
Howard Estabrook
Hugo Eutler

F. Hugh Herbert Esrold Buchman President

First Vice President Second Vice President Third Vice President

Secretary Treasurer

#### Executive Board

Melvill Baker
Harold Buchmen
Hugo Butler
James M. Cein
Lester Cole
Philip Dunne
Howard Estabrook

F. Hugh Herbert
Talbot Jennings
Ring Lardner, Jr.
Ranald MacDaugall
Mary McCell, Jr.
George Seaton
Leo Townsend

#### Alternate Executive Board Members

Maw Joe Rapf Cordon Kalm

Isobel Lennart Valentine Deview Renry Myera David Hertz

Morris E. Cohn, Counsel Alice Penneman, Sacretary

Of the above 28 officers and executives the following 10 are, or have been, members of the Communist Farty.

#### Harold Buchran

Buchman has been identified through a highly confidential but most delicate technique on August 31, 1944, January 8 and 16, February 26 and hovember 19, 1945, as a member of the Northwest Section of the Los Angeles County Communist Party or Communist Political Association. Through this source it was also ascertained that he was a functionary of the Farty and held 1945 Reck f46502.

# Hugo Butler

Through this same source it was ascertained on August 31, 1944, Jenuary 8 and 16, 1945, and February 26, 1945, that Butler was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Perty and that he had been a member of the Communist Political Association.

## Lester Cole

The same source advised that on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, Cole was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Folitical Association and his 1945 Book Number was 46805.

#### Devid Hortz

The same confidential source also related that on January 16, 1945, Hertz was a member of the Northwest Section of the Los Angeles County Communist Political Association.

#### Gordon Kahn

The same source related that on August 31, 1944, January 8 and 16, February 25, and November 19, 1945, Kahn was a member of the Northwest Section of the Communist Political Association or the Communist Ferty. His 1945 Book was #46823.

# Ring Lardner, Jr.

On August 31, 1944, Jenuary 8 and 16, February 26 and Movember 19, 1945, the same confidential source advised that Lerdner was a member of Brench A-1 of the Los Angeles County Communist Political Association or Communist Party. He held 1945 Book #46806.

#### Isobel Lennart

The same source related that on August 31, 1944, Jenuary 8 and 16, February 26, and November 19, 1945, Lennert was a member of the Northwest Section of the Los Angeles County Communist Perty or the Los Angeles Communist Pelitical Association. She held 1945 book #46816.

# Henry Myers, also known as Henry Meyers

On August 31, 1944, January 8 and 16, and February 26, 1945, the same source advised that Hyers was a member of the Los Angeles County Communist Political Association and in 1945 held Book #41819.

#### Maurice Repf

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Repf was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Political Association or Communist Party, according to the same source. In addition this source reported that he was a member of the Communist Party in 1943, at that time listed as a functionary of the Northwest Section.

### Leo Townsend

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Townsend was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party and held 1945 Book #41824. In addition, he was also a member of the Communist Political Association.

Former Special Agent
1946, ascertained that Ann Roth Morgan, coo Westmont Drive, Los Angeles,
and Ruth Birnkrant were employed as secretaries in the office of the Screen
Writers Guild. This highly confidential but delicate source, referred to
above, on January 16, 1945, identified both of these women as members of
the Los Angeles County Communist Political Association.

The "Screen Writer", which is the official publication of the Screen Writers Guild, is a monthly publication. The following individuals are responsible for its publication, according to Volume 3, Number 2, dated July, 1947:

Editor: Director of Publications: Editorial Committee:

Gordon Kahn
Robert Shaw
Art Arthur
Vartin Field
Richard Hubler
Isobel Lennart

Bernard Schoenfeld

Herbert Clyde Lewis Harris Gable Lester Koenig Ronald MacDougall Theodore Strauss

In addition to the above, a review of the December, 1946, and January, 1947, issues of the Screen Writer was made and it was noted that the following individuals have had responsibilities in connection with the publication of the magazine:

Editorial Committee: Director of Publications in 1946: Editorial Committee: Editor in 1946:

Sidney Boehm

Harold J. Salemson
Paul Trivers
Dalton Trumbo
Adele Buffington
Philip Dunne
Ring Lardner, Jr.
Sonya Levien
Stephen Korehouse Avery

Of the 21 individuals listed above, 8 are or have been members of the Communist Party or Communist Political Association. They include:

Herbert Clyde Lewis
Theodore Strauss
Dalton Trumbo
Isobel Lennart

Bernard Schoenfeld Paul Trivers Gordon Kahn Ring Lardner, Jr.

The Communist connections of these individuals are set out in Section I of this memorandum.

Exemplar of the influence had by these Communists within the organization was the October, 1946, issue of the "Screen Writer". In this publication, an editorial appears concerning the Communist-inspired American Authors Authority; an article concerning the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; a fourth article on a technical phase of writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers. The Communist affiliations of Howard Dimsdale, Guy Endore and Lester Cole are set out in Section I.

In the back of the publication, there is a section entitled "News Notes". An analysis of these notes also clearly shows how the Communist cause is disseminated by this publication. For example, "News Notes" in this issue carried an announcement by the California Labor School, a Communist inspired group, of a series of courses, a production by the Communist influenced Actors Laboratory, an announcement of the Communist influenced People's Educational Center carrying details of the curriculum of this school as well as a report concerning the Hollywood Writers Mobilization, a Communist influenced group. The Communist connections of the Actors Laboratory, the People's Educational Center, and the Hollywood Writers Mobilization are set out in Section III of this memorandum.

The American Authors Authority, previously referred to, was said to have been established and conceived by the Screen Writers Guild. The inception of this plan, according to the "Screen Writer", resulted from a meeting of the Screen Writers Guild Original Material Committee of which Communist Ring Lardner is the head. Confidential Informant

dvised on December 13, 1946, that the American Authors Authority is a proposed agency to be set up by the Authors League of America and its affiliated branches, the Authors Guild, the Dramatists Guild, the Radio Writers Guild and the Screen Writers Guild. The purpose of this agency is to protect the economic interests of all writers and authors of every kind who write for

the screen, for publishing houses, magazines, radio, etc., by making this agency in effect an over all "holding agency" of all the written material produced by the writers in the United States. The formation of this American Authors Authority is based on one central idea, that is, that no writer may sell outright to any film company or publisher of any kind his written material but that such written material shall be "leased" only and that the copyright of all such material is assigned by the writer to the American Authors Authority when it is offered for sale originally. Thus, while the writer is technically the owner of the story, article or screen play, the copyright on same would be held by the American Authors Authority under its control. The American Authors Authors Authors Author its involved in the plan and states them as follows:

- 1. Under the authority they (the film producer or publisher) will not through re-makes be able to make two or more profits out of one story purchased.
- 2. They will be restrained from accepting as a free gift from the writer his secondary rights in any piece of material such as television, radio, serial, etc.
- 3. They will be restrained from freezing a writer's material on their shelves for an indefinite period while he watches the chances for other sales pass by.

Confidential Informant related that the formation of the American Authors Authority within the Screen Writers Guild of Höllywood "has a relation to the general activities of the Communist Party as shown by the individuals of the over all committee of that guild and who are given the task of putting it across." The names appearing in this committee as reported by the areas follows:

Emmet Lavery, Chairman
Robert Ardrey
Alvah Bessie
James M. Cain
Philip Dunne
Aubrey Finn
Frances Goodrich
T. Hugh Herbert
Albert Maltz
Sam Moore
William Pomerance
Adele Rogers St. John
Arthur Schwartz

Ring Lardner, Jr., Vice President
Arthur Edmund Beloin
True Boardman
Morris E. Cohn
Joseph Fields
Everett Freeman
Albert Hackett
Boris Ingster
Mary McCall, Jr.
Arch Oboler
Allen Rivkin
Louise Rousseau

Ring Lardner, Jr., Alvah Bessie and Albert Halts have been identified as Communists in Section 1 of this memorandum. In addition, through a highly confidential but very delicate source, Aubrey Finn was identified August 31, 1944, January 8 and 16, and February 26, 1945, as a member of the Communist Party on special leave since December, 1942, having entered that status in January, 1943, from Branch-D of the Northwest Section of the Los Angeles County Communist Party. In 1943 his Communist Party Book was #215153.

Through this same source on January 16, 1945, Sam Moore was identified as a member of Branch D of the Northwest Section of the Los Angeles County Communist Political Association. He was educational director of that Branch and was assigned Book #44635.

Through this same source, William Pomerance on January 16, 1745, was identified as a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and was assigned Communist Book #46294.

In this connection it is of interest to point out that it was ascertained

Lawson on May 23, 1946, stated in a conversation with Bert Bargeman that the best method to fight "Fascism" was to Communize the writers and producers in Hollywood and, eventually, control every picture and fiction story produced in Mollywood. He continued that perhaps one day it would be possible to control every news article in the United States that the people read. By way of identification concerning Bert Bargeman, it should be pointed out that at that time she was employed as a secretary at the Hollywood Writers Mobilization.

It is through the Communists in this group, the Screen Writers Guild, that Communist ideology is disseminated to the fellow traveler, Communist sympathizer, and unsuspecting writers who are affiliated with the Guild in the motion picture industry. The Communists and Communist pressure in the Guild thus caused the injection into motion picture scripts of Communist propaganda and the elimination of anti-Communist statements and scenes from original motion picture scripts.



# Screen Writers Guild Members Connected with the Office of War Information Overseas Film Program

In July of 1945 over fifty writers, all members of the Screen Writers Guild, were working on scripts for pictures to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were the following members of the Screen Writers Guild:

John Howard Lawson
Marc Connelly
Sidnay Buchman
Charles Brackett
John Houseman

ı

Robert Mossen
Howard Estabrook
Howard Koch
Harry Tugend
Talbot Jennings

John Howard Lawson, Sidney Buchman and Robert Rossen have been identified as Communists, and their Communist Party affiliations are set out in Section I.

Marc Connelly has been reported by Informant in 19th as having been a member of the Communist Party. This also stated that he was a member of the League of American Writers and the Hollywood Democratic Committee. The Communist connections of these two organizations are set out in Section III of this memorandum.

Charles Brackett has been identified by Informant as having been a member of the Screen Writers Guild. The League of American Writers and the Hollywood Democratic Committee.

John Houseman has been identified by Informant as having been a member of the League of American Writers. The People's World, a Communist publication for June 10, 1944, reflected that Houseman was a member of the Hollywood Writers Mobilization.

Howard Estabrook has been identified by Informant has having been a member of the League of American Writers, an instructor at the Peoples Educational Center in Hollywood and a member of the Executive Council of Hollywood Democratic Committee.

Informant that has reported that Howard Koch has been a member of the League of American Writers, The Screen Writers Guild, and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

Informant has related with regard to Harry Tugend that he was a member of the Screen Writers Guild and a member of the Hollywood Democratic Committee. The People's World for June 10, 1944, reflected that Tugend was a member of the Hollywood Writers Mobilization.

According to Informant Talbot Jennings was a member of the League of American Writers and the Screen Writers Guild.

As has been previously indicated in this section the organizational affiliations of the above individuals have been set out to show that these individuals have been connected with organizations which have been infiltrated by Communists or are under the influence of Communists. The organizations with which these individuals are affiliated are discussed in Section III of this memorandum.

#### Screen Actors Guild

On April 10, 1947, Special Agents of the Los Angeles Office interviewed. Ronald Regan and his wife, Jane Tyman, at their request in order that they might furnish information to this Bureau regarding the activities of some members of the Guild who they suspected were carrying on Communist Party work. Reagan advised that the Screen Actors Guild had 12 officers and that the work of the Guild was carried on principally through the Executive Board composed of 12 officers plus past presidents.

Reagan and his wife advised that for the past several months they had observed during the Guild meetings there were two "cliques" of members, one headed by Anne Revere and the other by Karen Morley which on all questions of policy confronting the Guild, followed the Communist Party Line. Reagan related that Revere and Morley do not appear to be particularly close, but whenever an occasion arises necessitating the appointment of some member to a committee or to an office, the two cliques invariably either nominate or support the same individual. Reagan and his wife listed the following actors and actresses as supporting Revere and Morley:

Alexander Knox Hume Cronyn Howland Chamberlain Howard DeSilva Dorothy Tree Senela hoyale

Reagan also mentioned Larry Parks has also supported this group on several occasions. Of the individuals mentioned by Reagan and his wife, those known to the Los Angeles Office as being or having been members of the Communist Political Association or the Communist Party are as follows:

Anne Revere Howard DeSilva Howland Chamberlain

Karen Morley Dorothy Tree Larry Parks Regan advised that recently an actor by the name of Lloyd Gough appeared to be a particularly close friend of Karen Morley and had very vociferously supported Revere and Morley. He stated that Gough had recently been named Chairman of the clique within the Guild which calls itself the "Combined Actors Committee". He related that this Committee includes in its membership the element which he and his wife consider the radical element. He also related that this group apparently meets separately prior to the Guild meetings and agrees on the policy it will follow at the meetings. Lloyd Gough was identified as a member of the Communist Farty through a highly confidential but very delicate source in May of this year. Through another very reliable but extremely delicate source, it was ascertained that the records of the Communist Party have reflected that 71 members are listed as actors or actresses. Of this number, 54 have been verified through the Guild as Guild members, 42 of which are in a current status. This verification was made on July 31, 1947.

The following 42 persons currently in good standing with the Screen Actors Guild are known to be members of the Hollywood Section of the Los Angeles County Communist Party and/or former members of the Los Angeles County Communist Political Association. The Communist affiliations of these actors and actresses are set out in Section I of this memorandum.

Georgia Backus Roman Bohnen Joseph Bromberg Howland Chamberlain Howard DeSilva Virginia Farmer Julie Gibson Lloyd Gough Alvin Hammer Victoria Horne Mark Lawrence Norman Lloyd John (Skins) Miller Karen Morley Larry Parks Lucien Privel Amelia Romano Robin Short Gale Sondergaard Peter Virgo Lynn Whitney

Helen Beverly Lloyd Bridges Morris Carnovsky Lee Cobb Mary Jo Ellis June Foray Jody Gilbert Freddy Graff Tom Holland Victor Killian Canada Lee Ray Mayer Patricia Miller Ruth Nelson Stanley Prager Anne Revere Shimen Ruskin Art Smith Dorothy Tree Ernest Whitman Buddy Yarus

# Screen Cartoonists Guild

Confidential Informant of the Los Angeles
Office advised that the Screen Cartoonists Guild was organized and founded
in the motion picture industry in Hollywood, California, during the Fall of
1939 as an independent union having jurisdiction over cartoonists, sketch
artists and animators who were engaged in the motion picture industry.

He related that this union continued as an independent union until the Spring of 1941 at which time it secured a charter of affiliation with the AFL. Stated that after the charter was granted, a strike was called at the Falt Disney Studios which lasted for about 40 days. This strike according to brought out conclusively that the Screen Cartoonists Guild was Communist infiltrated and was evidenced by the fact that the entire strength of the Communist machine in the Los Angeles and Hollywood areas was thrown into the strike, resulting in the anti-Communist unions in the studios entering the dispute to bring about a settlement. The strike was settled on July 9, 1941, with the Screen Cartoonists Guild gaining its objectives by being recognized as the sole barganing agency for the cartoonists and the Communists in the Cartoonists Guild considered this a major victory.

related that the persons chiefly responsible for the organization and founding of this guild included the following individuals:

Herbert K. Sorrell Ed M. Gilbert Phyllis Lambertson William Littlejohn

David Hilberman Arthur Eabbitt George E. Bodle

It should be noted with regard to the above that Herbert K. Sorrell is a former Communist. His background is set out under the section devoted to the Conference of Studio Unions.

Concerning David Hilberman, whose Party name is said to be William Foldal, Confidential Informant Prelated on May 2, 1943, that Hilberman was present at the Annual Communist Party May Day Festival held at the Los Angeles Breakfast Club and was responsible for the cartoon which was posted in that hall demanding a second front. Through a highly confidential and very delicate source, it was ascertained that Hilberman, on October 5, 1943, purchased a \$25 War Bond through the Communist Party in Los Angeles. Former paid informant Confidential in January, 1944, that Hilberman joined the Communist Party in 1935 under the name of William Foldal and that he held 1939 Communist Party Book #3171.

With regard to Ed M. Gilbert, a highly confidential and extremely delicate source in May, 1947, made available information indicating that Gilbert had been a member of the Communist Party for 12 years and was an active member of the Party at that time.

With regard to the policies propagated by this group, Confidential Informant has related that the Screen Cartoonists Guild, prior to the time Germany invaded Russia, came out strongly against United States aid to Britain and against the United States entry into the war. However, when Russia was invaded by the Germans, the Screen Cartoonists Guild called for the United States to enter the war and the establishment of a second front.

related that the leading functionary of the Screen Cartoonists Guild from 1943 to 1945 was Mortimer William Pomerance, who, during that period, was the Business Representative of the union and used his influence to direct and control union activities which would bring the union into the Communist orbit. The Communist connections of Pomerance are set out in Section I of this memorandum.

Angeles was working through its members and fellow travelers in the Holly-wood movie industry and had gained control or at least strong influence in 17 studio guild unions, one of which was the Screen Cartoonists Guild. This latter union was a member of the Conference of Studio Unions which was then under Communist influence. The related that the Screen Cartoonists Guild was one of the studio guilas which sponsored the Hollywood Writers Mobilization (a Communist front group discussed in Section III), which, from its inception, started clamoring for a second front and continued to follow the Communist Party line.

Communist Party in Los Angeles, it was ascertained that on April 21, 1944, Mortimer William Pomerance, acting as the Business Representative of the Screen Cartoonists Guild, conferred with Elizabeth Glenn. On this occasion, Glenn was advised by Pomerance that the Guild had no objection to Communist Party meetings being held at the Screen Cartoonists Hall.

Through a highly confidential but delicate source it was ascertained on January 16, 1945, that Elizabeth Leach, Organizer of the Northwest Section of the Communist Political Association, Los Angeles County, had a report which dealt with the Screen Cartoonists Guild. This report stated:

"The Screen Cartoonists Guild has done a great deal toward developing understanding of the possibilities of the cartoon film as a propagandist educational medium. Through the educational activities

of the Union it has been possible to achieve more consistent democratic content in the regular governmental films themselves. In addition, members of the Guild have undertaken to make films for labor and police organizations. The first of these was the United Auto Workers cartoon 'Hell Bent for Election' which was conceived and produced by members of the Guild."

California, advised on June 16, 1947, that wary onerret, tech beard and Norman McCabe, who are cartoonists and artists in the motion picture industry, were contacting numerous cartoonists who were then unemployed through the Screen Cartoonists Guild and were making plans to put out a series of cartoon books for children as well as adults in order to influence their thinking toward Communism. Hary Sherret told this informant, that if children will follow these cartoon booklets, it will result, when they become adult, in their being masters of the machine rather than the machine mastering them. It should be pointed out that there is no information available in Los Angeles reflecting that any of the above three individuals are members of the Communist Party.

Confidential Informant as well as informants and Nalt Disney Studios, advised that the Screen Cartoonists curio presentry has its offices in Union Hall at 6272 Yucca Street, Hollywood, California. According to there are approximately 800 members of the Screen Cartoonists wild, 300 of whom are unemployed. According to all of the above mentioned informants, the Screen Cartoonists Guild held an election of officers on June 24, 1947, at which time the following individuals were elected who are members of the Communist Party or who have indicated Communist sympathies:

#### Robert Carlson

Carlson, who was elected Treasurer of the Screen Cartoonists Guild, was reported by Mr. Robert H. Coleman whose address is the YMCA in El Paso, Texas, in June, 1947, as having received Communist literature at the YMCA where he resided during his visit to El Paso, Texas, in the latter part of 1946. Coleman also stated that Carlson talked openly in favor of Communism.

#### Maurice Howard

Maurice Howard was elected the Business Agent of the Screen Cartoonists Guild. He was identified as a Communist in Hollywood on 2/26/45 through a most reliable and very delicate source. It is also known through an extremely reliable but very delicate source that his wife, Evelyn, was also a member of the Communist

Party. Clenn in los Angeles, it was ascertained that Howard was in frequent contact, with Glenn during July, 1945, Glenn at that time being the organizer for the Communist Political Association in the Hollywood area.

# Lilton S. Tyre

Tyre is the legal Advisor for the Screen Cartoonists Guild. Through paid informant of the los Angeles Office who furnishes incormation concerning the activities at the los Angeles County Communist Party headquarters, supplied data during July, 1945, indicating that Tyre was a member of the Communist Political Association, having transferred from the 59th A.D. Branch to the wilshire-Fairfax Branch. This report from this source was also verified on June 15, 1947, through a very reliable but highly delicate source which reflected that Tyre was still a member of the Sourmist Porty and that he had held membership in the Party for a period of two years.

#### William "Bill" Higgins

Higgins, who was a member of the Board of Trustees of this Cuild, was reported by an informant of the Los angeles Office, to have been very pro-Communist and pro-Russian in his speech while he was in the United States Army at Camp Roach. Its reported that Higgins had Communist Party literature in his possession.

#### Cecil Beard

Beard is also a member of the Board of Trustees and has the position of delegate in the Conference of Studio Unions. The Communist connections of Beard are set out in Section I of this memorandum which will reflect that Beard is a member of the Communist Party and a former member of the Communist Political Association.

#### Thomas Syrnes

Byrnes is a number of the Board of Trustees of the Cuild. Confidential informant of the Eos Angeles Office stated on July 20, 1947, that he was well acquired with Byrnes who to his knowledge married a woman who is a member of the Communist Party. However, the informant was unable to furnish the name of Fyrnes wife. He stated that Byrnes agrees with and is under the influence of Caurice Movard and Cecil Beard, identified above.

It is also of interest to note that reported that Arthur Bubbitt, the former President of this organization and one who has exercised a great deal of influence in the Guild, has now gone to France on a temperary dission to assist in making of motion pictures.

reports has per of a number of cartooniats who spent several evenings each week setting drawings and cartoons to be sent to Communist Party headquarters in New York and in turn emiliated in Communist Districtions. According to Informant California, California, California, California, California, California to influence other employees to become interested in Communist matters and also for the distribution of Communist literature.

Through a highly confidential but very delicate source, it was ascertained that the following individuals who are screen cartoonists, are members of the Communist Party. Their Communist Party affiliations are set out in Section I of this memorardum:

Cecil Beard Mary Lou Eastman William Gray Gordon Stewart Forton Diamondstein Burton Freund Spencer Peel George Stone

# Screen Office Employees Guild, AFL Local 1391

Studio Drivers Transportation Union, AFI Iocal 377 Cotion Ficture Alliance, reported that the Screen Cfrice Employees Guild was originally affiliated with the Brotherhood of Painters, Decorators and Paperhangers of America, AFL Local 1391.

He related that in 1945 when the Conference of Studio Unions called a strike in the film industry, all of the members of the Screen Office Employees Guild were not in full accord with the provisions of the strike. Consequently, about half of the members in the union went back to work. He also related that in the interim between the 1945 strike and the current film strike, the Mational Labor Relations Moard held an election within the Screen Office Employees Guild at which time the Screen Office Employees Guild voted to affiliate with the AFI "Office Employees Industrial Union". Accordingly, the Screen Office Employees Guild no longer exists.

In July 24, 1947, this same source related that at one time the Screen Office Employees Guild was strongly dominated by the Communist Party and contained many members within its organization who were members of the Communist Party. This source based his statement on the long experience and his observations of the tactics and policies followed by various individuals listed hereinafter who were members of the Screen Office Employees Guild as of July 30, 1944.

President:

Recording Secretary:

Financial Secretary:

Treasurer:

Conductor:

Creanizer:

Special Crganizer:
Business Representative:

Margaret Bennett (Wills)

Blanche Cole

Bernard Lusher (Luscher)

Claire Horgan Jack Reed

Barbara Alexander (Barbara Myers)

Florence Contini

Min Pelvin Glenn Pratt

This same source related that in addition to the above, Hertz Uerkvitz who was member of the Board of Directors of the Screen Office Employees Guild and a delegate to the Central Labour Council, was a Communist.

# Margaret Bennett (Margaret Bennett Wills)

The Communist connections of this individual are set out in Section I of this memorantum. It should be pointed out that she is at the present time connected with the Council of Hollywood Guilds and Unions. The is not at the present time connected with the Office Employees Industrial Union which succeeded in Screen Office Employees Guild.

#### Elanche Cole

Blanche Cole on July 26, 1943, was Educational Director of Branch N of the Northwest Section of the Los angeles County Communist Party, according to information received from a very reliable but extremely delicate source. According to informant she is not associated with the Office Employees Industrial Union at the present time.

# Bernard Lusher (Iuscher)

He is identified in Section I of this memorandum as a Communist.

# Earbara Alexander (Barbara Myers)

Earbara alexander has also been identified in Section I as a Communist.

#### <u> Lin Selvin</u>

According to a very reliable but extremely delicate source, in 1943 Selvin was a member of the Northwest Section of the Los Angeles County Communist Party. In addition, informant has related that Selvin recently married Norval D. Crutcher, who has been identified in Section I as a former member of the Communist Party.

# Herta Uerkvitz

She has also been identified as a member of the Communist Party through former paid Confidential Informant was a former member of the Communist Party.

Informant related he believed that those individuals who had Communist connections and who were affiliated with the Screen Office Employees Guild had for the most part dropped out of the Office Employees Industrial Union and that there was no indication at the present time that this latter union, the Office Employees Industrial Union, was under the control of the Communist elements.

#### Screen Directors Guild, Inc.

The Hollywood Studio Blu-Book Directory, spring edition, 1947, lists 18 officers of the Screen Directors Guild, none of whom have been identified as Communists and therefore the names of the officers and directors are not being set out. Through a very highly confidential and most delicate source, it was ascertained that 9 directors presently connected with the motion picture industry are or have been members of the Communist Party. They are set forth as follows:

Jack Berry, Universal Studios Louis Frandt, Assistant Director in charge of production at Audio Pictures, Inc.

Herbert Biberman, Freelance, unemployed at present
Jules Dassin, Offices of Tark Hellinger
Edward Daytryk, REC Studios
Cyril Edfield, Comet Pictures
Lester Fuller, Paramount Studios in 1945 (unemployed at present)
Benjamin Kadish, Tarly in 1947 Director for Massour Studios, at
present making independent picture
Frank Wright Tuttle, at present unemployed.

In addition to the above, Confidential Informent who is a member of the Board of Directors of the Screen Writers Utild, advised that the following directors are not members of the Screen Directors build. However, they have been identified through highly confidential but most delicate sources as members of the Communist Party or the Communist Political Association.

Herman Rotstein, In 1945 employed by Columbia Studios Ben Shaw, an Assistant Director Milliam Edward Matts, Freelance Assistant Director Musicians Mutual Protective Association (Local 47, American Federation of Musicians, Affiliated with the American Federation of Labor)

Los Angeles, who is the serican Federation of Eusicians, stated on July 23, 1947, that this union, Lusicians Eutual Protective Association, included all professional white musicians in the los Angeles area.

The April, 1947, edition of the Pusicians Directory, an official publication of this union, listed approximately 13,000 members in good standing. The July, 1947, "Cverture" which is the official journal of this union, listed the '47 officers. The only individual listed among the current officers who has been identified as a Communist is Don M. Wight, a mamber of the Irial Foard and Delegate to the Pasadena Central Labor Council. Might was identified as a member of the Communist Party in April, 1943, possessing Communist Party Book #36200 by a highly confidential and most delicate source.

Information concerning this group is set out in the report of the Joint Fact-Finding Committee of the Malifornia Legislature on Un-American Activities for 1947, which reflects that from 1937 to 1939, the bresident of this group was Talifornia State Senator, Jack P. Tenney, whose confluedy had originally been supported by a group of approximately 65 Somenist Farty members. According to the report, during Tonney's term of office, he conducted an investigation of Communism within the local which resulted in a number of expulsions. In 1939, Tenney was defeated for reelection and according to the report, since that time the activities of the Communists within the union have resulted in its withdrawal from affiliation with the Los Angeles Central Iabor Souncil and from the State Federation of Labor. According to Informant J. K. (≾pike) Wallace, succeeded Tenney as President due to the fact that he had received the Communist support in the union. He related that during the period from 1939 until 1947, Wallace cooperated with the Communist members of the union to such an extent that the Communists actually exercised control over the policies of the local. He related that the local's constitution provides that 150 members constitutes a quorum and that it was extremely difficult to secure an attendance as large as this at a union meeting. Consequently, there have only been four quorum meetings of the union during the past five years with the result that the Feneral membership estimated at nearly 15,000 had no voice in the affairs of the local. According to this source, the Communists made numerous demands upon Wallace during the last Mational Convention of the group with which Wallace found it impossible to comply. As a result, Lallace was severely criticized by this faction but indicated to this source that from now on he was through with the Communists. Each of the following individuals are members in good standing of local 47 of the American Federation of Pusicians. They have been identified through a highly confidential but very delicate source as members of the Communist Political Association as of January 16, 1945, or Communist Party as of Yay 17, 1947:

Doris Albert Lischa Altman Kalman Bloch Forris Browda Don Christlieb Paul Dessau Joe Eger Roy Frankson Chas. Gould Sidney Greene Tarara Hovev George Kast Herbert Tessner Lily Mahler Joseph Pass Faul Powell Henry hoth Leonard Selic Alexander Walden Hose Watkins Gilbert Grau

Samuel Albert Philip Bass Russell Brodine Miriam G. Chassan Beatrice Dassin Lina Di Fiore Milton Feher Endice Shapiro Gottlieb Max Gralnick Serre Hovey Ramez Idriss Eugene B. Lehrman Edgar Lustgarten Herbert Cffner George Pepper Esther Roth George Sandell Cyril Tembin Fred Warren Morgan Granz

# Council of Hollywood Guilds and Unions

This organization was formed originally as the "Emergency Committee of the Hollywood Guilds and Unions" to combat the so-called "Fascist Motion Picture Alliance for the Preservation of American Ideals" and held its first meeting on Mednesday, June 28, 1944, in Hollywood, California. The purpose of this original meeting was, according to an official announcement which appeared in the Hollywood Reporter, to get together representatives of 17 guilds and unions in the Motion Picture Industry to set up a constructive program during the war and after which would protect the industry and its works from anti-labor and semi=Fascist attacks.

By way of identification, it should be pointed out that the Motion Picture Alliance for the Preservation of American Ideals, according to its statement of principles has been set up believing in the American way of life in an effort to combat Communism, Fascism and kindred beliefs that sought by subversive means to undermine our American Government. Confidential Informant previously identified, has related that several meetings took

place in order to formulate plans for an organization set up to combat the Lation Picture Alliance. One of these meetings took place on February 7, 1944, two days after the publicity announcing the formation of the Motion Racture Alliance.

It was ascertained that Faul Uline, a Communist functionary in los Angeles and publicly identified, according to the Voters' Registration in Los Angeles, as a member of the Communist Party, met with Carl Winter, the Executive Secretary of the Los Angeles County Communist Party, to consider ways and means to attack the Motion Picture Alliance.

A surveillance on March 2, 1944, by Agents of the Los Angeles Office reflected that the following Communists gathered at Sardi's Restaurant to formulate a program directed against the Motion Ficture Alliance: Elizabeth Leach, Milliam Pomerance and George Pepper. Likewise a conference was had between John Howard Lawson, leading Communist functionary in the Motion Picture Industry, and Robert Rossen, former President of the Screen Writers Guild, and Hollywood Writers Mobilization, identified in Section I of this memoranium as a Communist, with a similar nurvess.

that lawton tells dilliam Pemerance that the Screen Writers Guild should start the ball rolling in forcing an attack on the Motion Ficture alliance. Lawson suggested that the attack be made a sinst persons who were leading the Motion Ficture Alliance and that the attack be worded in such a way to indicate that the persons responsible for the Motion Picture Alliance were against the war effort. Through this technical source, it was also ascertained that a meeting was held during March, 1944, at the home of Albert Maltz, screen writer whose Communist affiliations are set out in Section I, to further formulate plans to fight the Motion Picture Alliance. At this meeting, Agents surveilling the residence of Maltz identified such active Communist functionaries as lester Cole and Elizabeth Leach.

it was as pretained that a conference was had between lawson and Katz on Pay 2, 1944, relative to the "dirt the Communist Party was then attempting to uncover concerning the Potion Picture Alliance leaders". By way of identification concerning the Katz with whom Iswson held this conference, it should be pointed out that this individual is Charles Katz, a los angeles atterney whom John Leech, when testifying before a los Angeles County Grand Jury, identified as a Communist Party member. John Leech himself is a former Communist Party Organizer in Los Angeles.

On May 9, 1944, an article appeared in the West Coast Communist .

newspaper, the People's World, listing 36 film unions and guilds which sent delegates to a meeting on May 2, 1944. This meeting was called according to former Confidential Informant, of the Los Angeles Cffice, to formulate plans for the organization to be set up which would fight the Motion Picture Alliance.

Cn May 16, 1944, through it was ascertained that Dalton Trumbo, Communist screen writer, conferred with Lawson concerning the Motion Picture Alliance. On this occasion, Trumbo indicated he had prepared a report which set out the long-range program being planned by the Communist Party in its attack against the Motion Picture Alliance. Trumbo stated that the opponents of the Motion Picture Alliance should be prepared ' to offer a constructive program in contrast to the sotion Picture Alliance's destructive one. Trumbo stated that it was necessary to hold a mass menting and suggested the use of the Publicists Guild in obtaining the widest possible press space concerning the meeting. It was Trumbo's opinion that the primary aims of this meeting should be a complete exposure of the Motion Picture Alliance. Trumbo believed that it should be brought out at this meeting the inability of the Lotion Picture Alliance to name one single picture containing their objective (Communist propaganda). Trumbo believed that this was a very vital point inasmuch as he did not feel that this organization could attack a specific motion picture without attacking specific picture producing organizations and at that moment the "ction Picture Alliance would be giving the opposition new allies. Trumbo indicated the guilds and unions should consider their economic interests in the postwar world as being one that directly coincides with the economic interests of the producers and of the industry as a whole. Trumbo also indicated that the economic interest of all was directly dependent upon the kind of pictures made.

He mentioned that the Motion Picture Alliance was against shaping the contents of a movie for any other purpose than that of making money. He also felt that they proposed to change the world of motion pictures, thereby doing exactly what the Motion Picture Alliance was fighting. Concerning Trumbo, it should be pointed out that he is a Communist screen writer and that his Communist tonnections are set out in Section I of this memorandum. In reporting on this meeting held on May 16, 1944, Confidential Informant of the Los angeles Office who was a former Communist Party member, stated that the idea was stressed to emphasize to the Public the role the motion pictures played against fascism as well as the role pictures will play in the postwar world. He stated that this proposed organization was Communist inspired and was created to fight "rod baiting". He stated that if this proposed organization was successful it would help further Communist Propaganda in the motion picture industry.

He related that most of the individuals attending this meeting were either Communist Party members or active Communist Party supporters. related that on June 6, 1944, at the Screen Cartoonists Hall, he assembled a meeting which was called "an emergency meeting of the Hellywood Guilds and Unions". According to approximately 18 persons were present, including Robert Rosen, who acted as Chairman; William Pomerance; Herbert K. Sorrell and Lester Cole, all of whom have been identified in Section I of this memorandum as being or having been members of the Communist Party or Communist Political Association.

The Council of Hollywood Guilds and Unions as previously pointed out, was actually formed on June 28, 1944. According to Informant one of the purposes for which the Council was built was to "sinck down any individual group who attempts to attack the Communist front creanizations in motion pictures". According to the Motion Picture Alliance was to be attacked from all angles and connected with everything subversive. It was to be accused of Fascism, anti-Democracy, anti-Semitism, anti-Catholicism, anti-Negro, anti-labor, anti-British, anti-Soviet, etc., so that the Motion Picture Alliance would have nothing left to throw back at the Communists without being a "copy cat."

Informant Solution Figure Alliance, related that 17 ruilds and unions signed the amnouncement of the formation of the Emergency Committee of Hollywood Guilds and Unions.

In January 20, 1947, through a highly confidential but very delicate source, it was ascertained that there were 7 unions affiliated with the Conference of Studio Unions which belonged to the Founcil and that there were 2 International Alliance of Theatrical Stage Employees locals, 2 independent unions and one AFI union which comprised the mambership of the Council at that time. These were as follows:

Screen Story Analyst Guild
Screen Cartocnist Guild
Screen Costumers Guild
Film Technicians
Film Electricians, local 40
Yachinists Guild
Eusicians Local 767 (This is not the emsicians union to which
musicians in the studios belong)

Painters Union Screen Publicists Union Screen Supervisors Union Screen Set Decorators Screen Writers Guild

This source related that the Council had lost, mainly because of the difficulties over the current film strike, the Screen Actors Cuild, the Screen Office Employees Guild and Musicians Local #47. Informant related the Council had supported all "left-wing, radical element

within the labor movement." This source. stated on July 24, 1947, that a radical element packed the first meeting of the Council and took it over. He expressed the opinion the Council was strictly Communist dominated, and, although the Council was relatively dormant at the present time, it must still be regarded as a force in the radical labor wing and will probably spring out soon in support of the third party movement. With regard to the present officers, the latest report available concerning the officers of the Mollywood Guilds and Unions was found in the Willywood Reporter for March 2, 1945. This publication reflected the following officers of the Council were elected:

> Chairmn: Vice Chairmen: Secretary-Treasurer: Board of Directors:

Paul Harvey Teri Ellsworth John R. Partin Pill Blowitz Lin Selvin

Mary C. McCall, Jr. (Screen Writers Cuild) (Screen Actors Guild) (Motion Picture Costumers) (Film Wechnicians) (Gorean Publicists Guild) (Screen Office Employees Guild)

Howard Estabrook Sir Lesselreth

(Screen Writers Guila) (Movin : Picture Painters. AFI. Local call

Cf the above listed individuals. I'm belvin and bill blowitz are known Communists and their communistic connections are set out in Section I of this memoramium.

It should also be pointed out that Maryaret Bennett Mills accepted the position of Executive Secretary of the Souncil according to Informat in February, 1946. The related that she indicated she was formerly President of the Screen Office Employees Guild and a delegate to the Central Tabor Council. /ills Communist connections are set out under Section I of this memorandum.

# COLUMNIST INFILTRATION OF LABOR GROUPS

(October 2, 1947 to February 5, 1948)

## Conference of Studio Unions

Alliance of meatrical Stage Employees (LATSE), furnished some of the minutes of the Conference of Studio Unions for the years 1942 through 1944, which tend to prove that the Conference of Studio Unions was "completely dominated by persons within the Communist orbit". Certain portions of these minutes to support the above remark of the set out horeinafter.

On November 25, 1942, the minutes of the Conference of Studio Unions stated as follows:

"We can formulate a program which includes labor management committees, influencing picture content, solution of production problems so that the smallest amount of material and manpower can be used in helping the war effort. We must work for and accomplish a maximum all-out work program."

On January 13, 1943, the minutes of the Conference of Studio Unions, under a section entitled Communications, stated: "Letter from Dave Golden, UOPNA, No. 109 in New York presenting resolution concerning Paramount's 'For Whom The Bells Toll' and MGM's 'Tennessee Johnson'." This resolution was made by Bernie Lusher and seconded by Norval Crutcher. (Both of these individuals have been identified as Communists through highly confidential and delicate sources.) The letter is set out as follows:

"HERMAS: Metro-Coldwyn-Mayer has produced a film titled 'Tennessee Johnson' dealing with the life of Andrew Johnson, who succeeded to the presidency of the United States on the assasination of Lincoln; and

"MHEREAS: The film deals with a conflict between Fresident Johnson and
Thaddeus Stevens, leader of the Republicans in the House, wherein
Johnson is depicted in a most sympathetic light as a misunderstood
man who fought to carry out Lincoln's democratic Reconstruction
policies and Stevens is portrayed as a politician who pursued

highly questionable objectives not in accord with Lincoln's policies; and

"MEREAS: It is historical fact that Johnson, only President against whom impeachment proceedings were held, contributed mightily during his tenure of office to the destruction of Lincoln's Reconstruction policies which would have guaranteed the development of economic and political democracy in the South, while Stevens was a statesman who fought for the fulfillment of the principles for which the Civil Mar was fought, who gave strong support to President Lincoln's policies, whose life-long struggle for the extension of democracy throughout America won for him the love of the people, Negro and white; and

"THEREAS: The film 'Tennessee Johnson' has already been remade several times due to the protests at the historical distortion portrayed therein;

"THEREFORD BE IT RESCLVED: That the Conference of Studio Unions (representing 6000 employees in the notion picture industry) express its belief that the release of this film, even in its present form, would be destructive of national unity and that hetro-Goldwyn-Mayer be urged to scrap the film and make more patriotic use of both raw film stock and finished film product."

#### "RESOLUTION"

".THE CEAS:

Paramount Pictures is producing a film version of Ernest Hemingway's 'For Thom The Bell Tolls', a novel which dealt with the struggle of the Spanish people against the Fascist invasion of their Republic in 1936-38; and

WITHLREAS:

The newspapers and film trade press report that the producers of this film are, with the approval of the State Department, showing it to representatives of the present Fascist government of Spain for censorship and approval in order that the film should not offend that government; and

MYHEREAS:

It is a fact that the present government of Spain achieved power with the military aid of German and Italian Fascism and maintains very close relations with those enemies of the United States;

"THEREFORE RE IT RESOLVED: That the Conference of Studio Unions (representing six thousand employees in the motion picture industry) protests this censorship of an American film by a Fascist government, that we express our belief that the American Film Industry is responsible only to the American people and peoples of the United Nations, who are waging a war of survival against Fascism, and that this action on the part of the State Department and Faramount Pictures is not in the interests of our Nation's and our Allies' war effort."

Cn March 10, 1943, the minutes revealed that a motion made by one Gilbert and seconded by Bernie Lusher indicated "that the Conference of Studio Unions (CSU) go on record opposing the making of the film based on the life of Rickenbacker and refer the matter to the executive board for action. Motion carried."

On June 9, 1943, under a section entitled "Cld Business", the minutes read: "The question of the Rickenbacker picture was raised again, pointing out that Twentieth Century Fox is going right ahead with this production." A motion was made by Milliam Pomerance (a member of the Communist Party who has been identified as such through a highly confidential and delicate source) and seconded by one ______ Read, which read as follows:

"That we write letters to Green, Eurray and the R.R. Brotherhoods suggesting that letters of protest to the making of the picture be sent from all internationals and that we send letters suggesting like action to all local district counsel bodies of the three organizations.

"Motion carried."

On October 13, 1943, the minutes read as follows: "A report was made of the motion taken by the Central Labor Council at its last meeting authorizing sending of a letter to Gary Cooper asking that he does not accept the role in the Rickenbacker picture with a copy to go to the Screen Actors' Guild." This motion was made by Eilliam Pomerance, previously identified as a Communist. The letter, on the stationery of the Conference of Studio Unions, read as follows:

"October 18, 1943

"Mr. Gary Cooper 11940 Chaparal St. Los Angeles 24, Calif.

"Dear Mr. Cooper:

"As you no doubt already know, organized labor throughout the country has been deeply incensed by the anti-labor activities of Captain Eddie Rickenbacker. The Conference of Studio Unions, representing six thousand union workers in the motion picture industry, is perturbed at the recurrent rumor that you will portray Captain Rickenbacker in the 20th Century-Fox film slated for early production.

"We do not wish to detract in any way from the courage Captain Rickenbacker displayed in his dramatic rescue at sea. We do feel however, that he has forfeited his claim to heroism by exploiting his adventures to the detriment of the war effort through his anti-labor expressions.

"On the other hand you have always been identified on the screen as a true American embodying the love of all people — labor and otherwise — which is the essence of our democracy.

"We feel that if you play Captain Rickenbacker in the proposed film, the loss will be two-fold: you will do a disservice to the public in making them believe Rickenbacker is a real hero — obviously the film will not show him in his anti-labor role; and you will do yourself a great disservice because to the men and women of labor who know Rickenbacker for what he is, you will lose your identification with greatness.

- "Te therefore ask you to state definitely that you will not portray iddie Rickenbacker in the 20th Century-Fox picture."

"Sincerely yours,

Herbert K. Sorrell President.

"HKS;bc sceg/1391 cc: James Cagney, Pres. Screen Actors Guild."

According to Information in his opinion the above samples constitute a perfect example of how a labor union can control the content of a motion picture by declaring it "unfavorable to labor". He continued by pointing out that when Captain Eddie Rickenbacker returned from the Soviet Union and praised the Russian soldiers, all the protests concerning the film based on the story of his life were dropped by the Conference of Studio Unions.

It should be noted that in the review of the testimony given before the October Hearings of the House Committee on Un-American Activities, reference was made to these same films, namely, "Tennessee Johnson" and the life of Rickenbacker. This reference is set out in Section VI of this memorandum.

The "Los Angeles Herald and Express" dated October 28, 1947, carried an article which reflected that members of the AFL Screen Set Decorafors on October 28th asked the Hollywood Studios to return them to their jobs which they had abandoned over a year ago to support the strike of the Conference of Studio Unions. The Union voted that it would no longer penalize its members for crossing studio picket lines, which action was similar to that taken just previously by the Painters' Union, Local 2644, on the recommendation of Herbert K. Sorrell. The Business Manager of the Carpenters! Union, Local #946, James N. Skelton, whose union originally called the strike, stated that the Local would continue to picket lines but would not make an effort to stop the former strikers from going into the studio. The Decorators' Local #1421 declared: "In recognition of the severe hardship and the tremendous sacrifices endured by the loyal members since September, 1946, this Union now declares that those members who feel compelled to do so may return to studio employment." Sorrell, head of the Conference of Studio Unions, declared that this action was not a "crackup" of the strike and asserted:

"This is not a settlement. It is not a capitulation to the IATSE or to the producers. There is no thought of Painters! Local #644 quitting the precent fight for jobs with the studios."

Concerning the testimony given at the Hearings of the House Committee on Un-American Activities that AFL Motion Picture Painters' Union Local #644 was dominated by Communists, the Union itself published an open letter refuting these remarks in the "Hollywood Citizens' News". This publication, on November 12, 1947, carried a copy of a letter which the Union had mailed to the Speaker of the House, Representative Joseph Martin, in which a strong denial was made of these allegations. The letter pointed out that the Union officials had filed a non-Communist affidavit required by the Taft-Hartley Law and was signed by the officers which were headed by Robert Rusk. The officers also included Herbert H. Sorrell. Sorrell has been identified as a former member of the Communist Party by the California State Committee on Un-American Activities headed by Senator Jack B. Tenney.

# Screen Writers' Guild

The Jorean Triters' Guild, as early as September, 1947, announced publicly that it intended to fight the probe which was being conducted by the House Committee on Un-American Activities.

Articles which appeared in the Trade Press "The Hollywood Reporter" and the "Daily Variety" of September 10 and 11, 1947, mentioned that the Screen Writers' Quild had been split over two main subjects, (1) a proposed royalty of one percent of the take on all films, which was to go to the Screen Triters' Guild; (2) a move by Emmett Lavery, at that time President of the Screen "Triters! Guild, to have all executive board members sign the non-Communist affiliation certificates. The "Hollywood Citizens' News" on Hovember 12, 1947, carried an article which reflected that James H. Cain, a member of the Guild and the purported author of the proposed "American Authors' Authority", told fellow members of the Guild that it was loaded with Communists. Cain reportedly sent a letter to all Guild members in connection with election which was to held in the near future within the Guild in which he asserted that the charges made by writer hughes, Congressman J. Parnell Thomas and State Senator Jack 3. Tenney that the Guild teams with Reds is true "whether we like it or not". Cain also likened the Guild magazine "Pravdushka" to the lesser "Pravda", Moscow newspaper that is the mouthpiece for Stalin.

On December 15, 1947, a meeting was called by the Soreen Writers' Guild where the members of the organization were to discuss co-operating with the Producers' Committee concerning the stand on employment of Communists within the industry. On the day previous to this meeting, December 14th, Billie Davenport, the mother-in-law of Screen Writer Waldo Salt, indicated that Waldo Salt had just informed her that his option had been taken up by RKO and that he was to be out of a job after finishing the script for the coming picture, "Ivanhoe". She stated that Dore Schary, Executive Producer at RKO, talked to Waldo for more than an hour and a half and had explained to him that RKC's action was not for political reasons but because it had been necessary to cut down. According to Davenport, Waldo was not taken in by this talk and was certain in his own mind that Dore had been told to get rid of him.

same source, it was ascertained that on December 14th, Salt reminded a few people in the Guild of the meeting scheduled for December 15th. On this occasion, he pointed out that in a conference with Schary, the latter stated he wanted to secure everyone's opinion and was urging the screen writers not to criticize the producers and to assure the people that this matter of firing and black-listing would happen only to the five so far involved. Schary explained his change in attitude by remarking: "Back in 1938, we had the worst mudding of our waters, 'Peace in Our Time', and I think the producers just say 'Peace in Our Time'." Salt indicated that he could not help but agree that Schary's stand was his only way out.

On December 15, 1947, approximately five hundred members of the Screen Writers' Guild met with representatives of the Producers' Committee to discuss the latter's actions concerning the matter of handling Communism in the motion picture industry. Screen writers in referring to the meeting, were emphatic in stating that the Communists, as usual, were able to control the conducting of the meeting. These sources stated that Dalton Trumbo, acreen writer, brought the crowd to attention when he attacked Schary, Wanger and Edward J. Mannix as being liars, hypocrites and thieves. Trumbo's first flery outburst followed an appearance before the Guild of three producers who came to request the writers to "lay off the present situation, and instead of criticism of producers, who fire Communists, to work with the producers in an all-industry public relations campaign". According to these sources, Schary spoke to the writers while Hannix and Wanger sat on the speakers! platform. After Schary finished his speech and the producers left the meeting, Trumbo was successful in grabbing the microphone and shouted: "These three men have come here to force their weasel-minded

policies down the throat of this Guild. I want to denounce them for what they are, liars, hypocrites and thieves." These sources stated that when the audience quieted down, Trumbo continued by stating: "First," said Trumbo, "take this hypocrite, Dore Schary, who has betrayed every principle this guild was founded on. Read his testimony in Washington. I came back on the same train with him. Three times he sent for me, finally I saw him and for an hour I told him to his face what a hypocrite he was. Then this Mannix. During the last year and a half time and again he has told me he didn't care if Communists were working at lietro. During the last strike he told me to be quiet because he felt just as strongly as I did against the red-baiting tactics of Roy Brewer. And Wanger! that idiot hasn't made one public utterance in the past five years that he hasn't begged me to write for him. Everything he's ever said I had to write for him. Even more than that; during the United Nations meeting in San Francisco he telephoned me long distance, got me an A-1 priority to fly to Frisco and had me ghost the speech for Edward Stettinius. I worked five nights on that speech with Wanger and Stettinius. Now they come here and ask you, my fellow guild members, to turn your back on me when I am fighting for a principle that concerns every man in this room. I haven't changed one bit during the past year and a half. I am now what I was then. Are we going to be swayed by this lying hypocrisy?".

The informants pointed out that Trumbo's remarks actually were made before the producers were able to leave the room, and that they followed Schary's arguments to the group. According to these courses, Schary expressed the gishathat: "In the spot I am in tonight I would much rather be down there with you than up here. You know how I felt in Lashington, but I work for RKC; they determined the policy. I voted against that policy but now I believe in it. Cur job is public relations. The producers told me that as soon as the spotlight is removed things will get back to the way they used to be. We have got to make the people of America regain confidence in our industry. We need your help. We ask you to please be patient about the first two points of our program. We do not ask that you endorse or condone; only be patient. We do ask that you assist us in our public relations job."

The focal point of the meeting was a statement of policy adopted by the newly elected all-Guild board, which submitted it to the membership for its approval. Some of the important points in this declaration of policy were:

(a) Recognition that there was a Communist menace in America;

(b) The expressed belief that both the Thomas Committee and the Communist Party were equally subversive;

(c) Disapproval of three members of the Screen Writers' Guild who testified as friendly witnesses in Washington, because they made public utterances to the effect that the Guild was Communist-dominated;

(d) Disapproval of the actions of the ten witnesses who refused to answer the questions:

(e) Criticism of the four members of the Screen Writers' Guild among the "unfriendly witnesses" for refusing to say whether or not they were members of the Screen Writers' Guild. "By doing this," the statement continued, "They placed the Guild and the Communist Party in the eyes of the public as two similar organization".

Two resolutions were affixed to the statement of policy. They were as follows:

- 1. The Guild will appear as amicus curiae in the civil suits to be instituted against the studios by the writers who have been fired for Communist activity, and the Guild will supply "the best available counsel" to this end.
- 2. The Guild will combat any effort on the part of the producers to form a blacklist of writers for their Communist activity, and will begin its fight in the form of a court injunction to restrain the producers from firing any more writers.

The informants who reported on this meeting stated that following the introduction of the statement of policy there was a frec-for-all battle for its defeat led by writers Trumbo, Albert Maltz, Lester Cole and Ring Lardner, Ir., all of whom have been cited for contempt of Congress. The statement of policy was finally passed at 1:00 a.m. by a slender margin of two votes. Many supporters of the statement of policy, however, began to speak in favor of a move to reconsider, which brought another vote, and by a two-thirds margin to reconsider, the measure was passed and the statement of policy was tabled by an overwhelming vote. These sources stated that many of the anti-Communist members of the Guild had left the meeting when the vote was announced on the statement of policy. Then these departing members had left, it was the same old story; the Communists outlasted their opponents and won the battle at 2:00 a.m.

An interesting sidelight was pointed out by screen writer concerning the derogatory remarks made by Trumbo with regard to schary. According to this source, screen writer Don Hartman took the floor to defend Schary. Hartman pointed out that Schary had spoken out in Washington for political tolerance as he did in New York, and that Schary had tried to get

All to vote down this action on the part of the producers. Hertaen went on to say that Schary would have to violate a confidence but that he thought under the discussed Chary could be excused for Doing so. He said that Schary has to take this action or cuit and "if he cuits, he is a wine into the hands of the other side."

Stated that he not the distinct in pression that Schary was going slong with the producers so that the post of Executive Producer at ESO would not go to an anti-Scharpist and that, of course, Schary is naturally interested in the pay check of \$2,000 a week.

During the debate previously referred to, Trumbo spoke in a disparaging manner about the three writers who had acted as "friendly mitnesses" before the House Committee on Un-imerican Activities. Trumbo said that he mould anonymously write these three writers into the poorhouse. He said that he would merely adopt a pen name and continue writing, and that thiless it was necessary to have him in for story conferences his identity might not be revealed.

Confidential Informant a screen writer, stated that the anti-Communist groups within the Green Writers' Guild are attempting to establish a proxy voting system whereby they can control voting, as they . believe they outnumber the Communist group. It should be noted that in the nest they have been inactive; consequently, the Caild was been controlled by the Communist group. According to Information will be is of the opinithat the efforts taken by the industry to cate in living certain of the e is of the opinion unfriendly witnesses is strictly window dressing, and that they hope the oublic will feel that "Mollywood's house" has been thoroughly cleaned. He said that whenham Tolansky, screen writer, who has previously been identified as # Communist t rough a highly confidential and delicate source, was being ernomed to take over John Howard Lawson's position as top Communista functionary in the Guild and the Mollywood cultural groups. He was a Communist conspirator in labor pircles before he became a writer and, according to this source, gight he desprised as a "tough character", one thoroughly schooled in street fighting and violent revolutionary testics.

The los increes Indy News on Jamuary 14, 1946, reflected that the Coreen Triters Guild held a meeting in the Hollymood inosevelt Hotel on Jenuary 13, 1940. It this meeting the "progressive chicus" was defeated in their attempt to fight the black listing of writers alted for contempt by the House Committee on Un-American Activities. It this meeting, the new President,

Sheridan Gibney, of the Screen Writers Guild ammunoed that attermey Thursan troold had been retained by the Guild to defend the three writers who had brought civil action against the major producers following their discharge. These writers are disc Lardner, Jr., discharged by 20th lentury Fox, and Palton Trumbo as well as lester cole let out by MM. According to Gibney, Mr. troold had accepted the retainer provided his law partners give their approval.

# Screen Actors Guild

The Coreen Actors' Guild held its annual election on September 16, 1947. At this meeting a resolution to the effect that no Communists or persons with Communist iffiliations could be an officer of the Guild was adopted. This action was publicated in the motion mixture trade magazine "Variety" on December 17, 1947. It should be noted, however, that Larry Parks and Annual Severe were both elected to the Executive Board. These individuals have been identified previously in this memorandum as Communists.

On Lecember 3, 1947, motion picture actress advised that the Ecreen Actors' Guild ancests to be maging a successful front to keep out redical actors and actresses from executive positions. The said there were a few, however, who mysteriously seemed to remain in positions of prominence mithing the organization, which proble the radical group to being about discord. Some of the radical actors and actresses identified as possible locations by this source were Howard LeSilva, Lloyd Boff, Larry Parks, Alexander Macx, Maren Morley, Nume Bronyn, and Anne Revere. According to executive officer locald learan was endeavoring to keep the radical servers out of controlling positions in the Build.

Sheroard, will of John Sheroard, the actor. Jane Strudwick, also known as Jane Sheroard, will of John Sheroard, the actor. Jane Strudwick had the reputation of being very influential behind the scenes in directing localist policy for various organizations in Sollywood particularly in the Imerican Setember Schmittee, Severly Sills Fost. This informant subsequently identified Strudwick as being identical with Jane Lead, a person whom she knew during the early part of Sorld for II when Sead was actively engaged in relating for the Assainant Series as a Shrine Suditorium satisfied printing the early part of the war. Tead has always been suspected of being a Communist by this source. This belief was based primarily upon the associations of Fead who is known to be close to Howard DeSilva and Perbert Siberman in the Hollywood left wing circle. According to this source, Jane Strudwick specifically claims to be associated with the

British Ministry of Information commonly referred to as "BMI". Strudwick is known to be a contact of a number of British visitors in Hollywood particularly the radical group, which the structure of thinks are Communists or Communist fellow travellers.

Indicated she did not know whether Strudwick is actually employed by or is merely working with the BMI. Of the individuals mentioned by this source the following have been identified as Communists through highly confidential and delicate sources or reliable confidential informants who are members of the Communist Party: Howard DaSilva, Larry Parks, Karen Morley, Anne Revere, Herbert Biberman, Lloyd Goff and Jane Nead.

Concerning actor Sterling Hayden, discussed recent press releases given to Hayden's alleged social contact with the daughter of a prominent Washington, D. C., family at which time he was supposed to have attempted to indoctrinate the girl with his Communist philosophy. stated that even though Hayden denied this accusation in the Hollywood trace press, the story must be true as Hayden has handed out "lines" in Hollywood.

According to warrick Thompkins, a close friend of Hayden and a personal acquaintance of had recently expressed apprehension over Hayden being subpoensed before the House Committee as it was felt that Hayden might "break" and if he did he would spill enough information "to hang us all," including a lot of high Government officials". In the opinion of informant both Hayden and Thompkins are members of the Communist Party. She had no documentary proof, however, for this statement.

Thompkins has been identified as a member of the Communist Party in West Los Angeles during the year 1947 by Confidential Informant who is a member of the Westwood County Club of the Los Angeles County Communist Party.

Ronald Reagan has advised that he has been made a member of a committee headed by Louis B. Mayer the purpose of which allegedly is to "purge" the motion picture industry of Communist Party members. He said that this committee was an outgrowth of the Thomas Committee hearings in Mashington, D. C., and a subsequent meeting of motion picture producers in New York City. Reagan has related that he is firmly convinced that Congress should declare first of all by statutes that the Communist Party is not a legal party but rather a foreign-inspired conspiracy. Second, that Congress should define what organizations are Communist controlled so that membership therein would be construed as an indication of disloyalty. He felt that lack of such a statement on the part of the

Government would make it very difficult for any committee of motion picture people to conduct any type of cleaning of their own household. He pointed out that with regard to the Screen Actors Guild the provisions of the Taft-Hartley Law created an issue in that Anne Revere, the Guild's Treasurer, recently resigned rather than sign a non-Communist affidavit. He said that the recently concluded elections which resulted with Larry Parks and Anne Revere being elected member of the Executive Board may create a similar issue inasmuch as these individuals will also be required to sign non-Communist affidavits. He pointed out that this, however, has not as yet materialized.

On January 13, 1948,
Screen Actors Guild, in describing recent activity in the Guild, stated that
the Guild's activity is summarized in a lengthly ballot covering 21 resolutions
which was submitted to the members of the Guild as of December 29, 1947, with
the request that the members return their vote by mail on each of the 21 resolutions contained in the ballot. Among the resolutions which appeared on this
ballot relating to the problem of Communist infiltration of the motion picture
industry is as follows:

*WHEREAS, we do not deny the civil right of any person to be a member of the Communist Party; however, we do affirm that a member of the Communist Party has an obligation to the Communist Party which transcends his other obligations and which would transcend his obligations to the Screen Actors Guild as a member of the Board of Directors or as an Officer or executive officer of the Guild.

"NOW, THEREFORE, BE IT RESOLVED, that no person shall be eligible to hold any office or executive office with the Screen Actors Guild, nor to serve on its Board of Directors nor on any Guild committee, unless and until such person signs an affidavit that he is not a member of the Communist Party nor affiliated with such party."

This source stated that when this resolution was discussed at a Guild meeting, arguments against it were advanced which are summarized in the ballot by the following statement:

"ARGULENTS ADVANCED AT MEETING BY OPPONENTS OF AMENDED RESOLUTION NO. 1:

"There is no proof that the Communist Party is ready to overthrow

or undermine. We don't know what is meant by 'a Communist' or what the Communist Party is. It is a red herring. There is an hysteria all over the country over 'reds'. Our union is democratic, and if we feel a candidate is a Communist we need not vote for him. This resolution begins to destroy the right of an individual to participate fully in our democracy. Producers think this resolution is a great gag. They think we will devote most of our time to deciding who is a red, and won't have time to attend to our business of creating better working conditions."

According to discussions against this resolution were led by the following four individuals: actor Sam Levene whose arguments were along the line that the Guild and its members did not know who was and who was not a Communist. Levene made the statement he had attended a rally at Gilmore Stadium which was addressed by some of the nineteen persons who were subposneed before the Thomas Committee and according to them the Thomas Committee considered everyone at that rally a Communist.

Harland Ward tried to defeat the amendment by ridicule, making a lengthly speech stating that no one should be elected to office in the Guild if he belonged to any of several organizations, and then proceeded to list organizations at random until the membership became so bored it was necessary to take the floor from him.

ment on the contention it would start a controversy within the Guild at which the producers would sit back and laugh.

According to the strategy employed by Gough was to try to defeat the resolution by Inferring it would furnish aid and comfort to the common enemy of both the right and left, namely the Producers Association.

The above-referred to resolution was passed by the Guild by a vote of 1307 to 157. With regard to this vote, this source pointed out that during the past several meetings of the Screen Actors Guild he has noted the Communist clique therein is usually able to muster a vote of approximately 150 persons. He stated that on some issues they can mislead more or less but that usually their complete voting strength will be approximately 150.

Resolution Number Five also touched upon the subject of Communism to the extent it is involved in compliance with the Taft-Hartley Law which requires the signing of affidavits. However, linked with this resolution was a statement that no one could be elected to office in the Screen Actors Guild unless he was American born.

According to this latter provision made this resolution undemocratic in the eyes of the Board and they recommended a "no" vote. The final tabulation on this resolution resulted in the resolution not being adopted.

According to Resolution Number Seventeen was also of interest inasmuch as the Communist element within the Guild campaigned vigorously for its adoption. In opinion, this resolution illustrates the strategy and techniques resorted to by Communists within a labor organization in their efforts to gain control of a union. This resolution is quoted as follows:

"FERFAS, the need for a mail ballot in voting for officers, board, and other important issues affecting the membership is, in some measure, recognized and understood as necessary for certain locals within the AAAA, due to a migratory membership of certain affiliates, and

"THEREAS, the SAG has, since its inception, instituted and retained this form of balloting, ignoring the fact that this necessity did not apply to this organization as its membership, or 90% of it, is concentrated in the area of Los Angeles, and

"WHEREAS, the mail ballot, as used by the SAG, is unfair, misleading to the membership, and tends to allow too much control to remain indefinitely in the hands of the too few who control the SAG, and

"WHEREAS, the mail ballot, in unscrupulous hands, could control the organization by being the sole possessor of the Guild's mailing lists, and with such lists would be able to completely misinform the membership on vital issues, campaign for those who seek office for base reasons and become an evil power impossible to break, and

WHEREAS, the mail ballot, as used by the SAG, effects the perpetuity of certain incumbents while worthy persons also seeking office are put at a disadvantage because of the lack of the SAG's membership lists for campaign purposes, and

"WHEREAS, a growing membership dissatisfaction is evidenced by the very poor returns in each SAG mail election, as barely 50% of the members bother to ballot, which is in itself a colossal waste of funds, and

*WHEREAS, in other good A.F. of L. unions, independent unions, the national, state and municipal elections are all held by poll balloting, and

"WHERFAS, the necessity for a mail ballot did not and does not now exist for the SAG, so

"THEREFORE, HE IT RESOLVED, that all voting, whether for officers, executive secretary, members of the Board of Directors, or any issue affecting the membership of the SAG shall be by poll balloting, at a place within the city of L.A., Calif."

The arguments in favor of this resolution which were advanced by various members of what informant termed the left wing fringe of the Screen Actors Guild are summarized as follows in the official ballot:

"The mail ballot encourages monoply in Guilds and Unions and has long been abolished in many of the more enlightened and democratic ones. A mail ballot encourages the election of the incumbents solely because they are so noted on the ballot, regardless of their past voting record on membership issues. The mail ballot, in some unions, is used as a device to perpetuate in office certain groups dedicated to selfish outside interests and inimical to the best interests of the union's membership. The mail ballot places a premium on ignorance of the membership as no one outside of those who control the union has access to the membership lists for the purpose of informing the body. The mail ballot is wrong: if it were otherwise, the federal, state and municipal elections would all be held under such a system. Balloting should be done by the members themselves at membership meetings as is the practice of other democratic, informed and contented unions. A 'Yes' vote is urged."

It is the opinion of the proponents of this resolution was to have frequent Guild meetings which their clique would attend regularly and remain late and in this manner possibly be able to pass resolutions they could not otherwise put through.

According to the leaders of the Communist element within the Guild continue to be, in his opinion, Ann Revere and Lloyd Gough. He stated that others who support these two individuals regularly are Morris Carnovsky, Larry Parks, and Roman Bohnen.

President of the Guild, that a short time ago at a cocktail party he asked Kelly outright if he was a member of the Communist Party. Kelly replied most vehemently that he had never been a member. Kelly then proceeded to point out that he had fooled around with some Party people years ago but found that they, meaning the Communist Party, allowed an individual even less freedom of thought than conservative and anti-labor groups did and for this reason he could never quite go for the organization. He was quick to admit, however, he is definitely on the liberal side in his political point of view, against discrimination of any type and opposed to the tactics of the Thomas Committee as well as any type of government control which in any way may be interpreted as a step toward thought control. Stated that he felt convinced that Gene Kelly was not a member of the Communist Farty.

Concerning Anne Revere, he pointed out that she appears to be one of the most intellectual of the Communists within the Guild in that she has the diplomacy of giving in graciously when she sees her cause lost. In this way she many times wins friends and her point of view even though she is faced with defeat.

IATSE, stated that Robert Montgomery had become very much concerned over the infiltration among young actors and actresses on the part of the Communists. Montgomery has indicated a feeling of alarm in that none of the people who have taken a positive stand against Communism are in the younger age group. Montgomery is of the opinion that all actors and actresses who have taken such a stand will not be on the screen in ten years.

In referring to the actual anti-Communist feelings of the Hollywood screen personalities this informant stated he was very much impressed with Montgomery and his attricted on Communism among the actors. With regard to Robert Taylor, however, he stated Taylor agives a lot of lip service but won't do any work. Concerning Cary Cooper, he related that Cooper was to receive the American Legion Medal of Honor in connection with his appearance in Washington, D. C. However, he stated that Cooper went to Sum Valley skiing and was not interested in the presentation.

one of the producers at NCM, has expressed a concern over the marritation of the young actors and actresses by the Communists and stated that in his opinion the Actors Laboratory is the spot where many of these people get Communist doctrines. He stated that the following persons are instrumental in running the Actors Laboratory and are important in its operations: Mary Tarcai, Roman Bohnen, Lloyd Bridges, J. Edward Bromberg, Phil Brown, Morris Carnovsky, and Rose Hobart. Of these individuals Tarcai, Bohnen, Bridges, Bromberg and Carnovsky have been identified as Communists through a most highly confidential and delicate source.

### Screen Cartoonists Guild

The Executive Board of the Screen Cartoonists build Local #852 of the A.F. of L. made it known by an advertisement appearing in the "Hollywood Reporter" on October 30, 1947, that it unanimously voted to refute the statement made by Walt Disney before the House Committee regarding the Disney strike of 1941 that "It was not a labor problem at all".

Screen Cartoonists Guild, stated that the strike was caused by: 1. The company's unwillingness to recognize the union and to bargain and negotiate a contract. 2. The firing of one of the members for union activities. It was also pointed out that the National Labor Relations Board later reinstated this discharged member with full pay for the time he was out. It should be pointed out that the Business Representative for the Screen Cartoonists Guild is Maurice Howard, who has been identified as a Communist through a most highly confidential and delicate source.

Walt Disney in discussing the Screen Cartoonists Guild pointed out that this union is not affiliated with the Motion Picture Producers Association, but it is linked with the Society of Independent Motion Picture Producers which is headed by Bonald Nelson. As a consequence the Cartoonists Guild has not been asked to form a committee to meet with the producers in an attempt to combat Communism as have the other talent guilds. Mr. Disney pointed out, however, that a new election comes up in June, 1948, at which time undoubtedly some action will be taken concerning Communism.

He stated that the Disney Studios now employ the largest percentage of Guild members having approximately 250 people on the regular pay roll so that as the employees of the Disney Studios vote so will the entire membership. He continued by pointing out that he is of the opinion that the Communist problem for the Screen Cartoonists Guild came to a head when the Technicolor Studios were on strike in the recent Conference of Studio Unions-International Alliance of Theatrical Stage Employees struggle. At that time Disney Studios laid off 400 workers and in this group were all persons suspected of being Communists. As a result the Studios took back 40 and the total membership of the Screen Cartoonists Guild has fallen to approximately 500 of which 250 work in one studio the balance being split among MCM, Warner's, Paramount and various independent cartoonist units.

bisney Studios, stated that the contract of that studio runs until next August with the Screen. Cartoonists Guild. In communist infiltration is due to the fact that "our people can't get their friends out to meetings". However, "people are becoming alarmed" and are taking a more active interest in the possible Communist infiltration in the Quild.

laurice Howard, Business Agent for the Screen Cartoonists Guild, according to Ur. Disney, is a Communist. Mr. Disney was most emphatic in stating that he believes the Un-American Committee should continue its hearings until all persons on its list have been exposed. Said that the Disney Studios' twenty-five layout and background men are petitioning to drop out of this Screen Cartoonists Guild and are attempting to form a local of a new guild in the Disney Studios. As an example of how determined some persons are to get rid of Howard, Studios owe assessments to the Guild in connection with the motion picture strike which the Guild has been unable to collect. He stated that these individuals have gone on record that they will pay these assessments if Howard is gotten rid of. Howard does not occupy an elective position but was appointed as Business Agent. He is not an officer of the union although union rules state that he should be. However, at the recent election in June certain members of the Guild intend to elect a new Business Agent.

is of the opinion that if the Screen Cartoonists Guild does not comply with the provisions of the Taft-Hartley law by August, it will cease to be the bargaining unit for the cartoonists in the motion picture industry. pointed out that members of the Guild are bored with meetings and disgusted at the amount of propaganda that is sometimes presented at these meetings. He recalled having seen "revolutionary posters" from certain South American countries on the bulletin boards of the Guild offices and when questioned as to wmy these were in evidence Howard said they had been placed there to enable members of the Guild to "study cartooning". that at one time he was attempting to negotiate a labor point in the offices of the Screen Cartoonists Guild building while a meeting was going on in the room alongside the one he was in. Some girl was speaking in such a loud voice and his associates were unable to hear each other. He said this woman was attempting to sell the persons assembled on the reasons for taking the "Daily People's World". She used as a selling point the fact that the *Daily People's World" wis the only local newspaper with a direct wire to Moscow. This incident was pointed out by second an example of how the Screen Cartoonists Guild building has been used by Communists.

## Screen Directors Guild

The "Hollywood Reporter" and the "Daily Variety" on October 23, 1947, both publicized the fact that the Screen Directors Guild Board did not approve of Director Sam Wood's testimony before the House Committee. Formal objections to Wood's remarks were made to Joseph Martin, Jr., Speaker of the House, by telegram which read, "The Board of Directors of the Screen Directors Guild feels called upon to deny the testimony of Sam Wood regarding Communistic activities in the Screen Directors Guild and it is our considered belief that Wood's remarks are without foundation." The wire was signed by George Stevens, President of the Guild, and the Board of Directors.

and motion picture director (ecil B. Demille have gotten together and decided that they will attempt to exercise control over the Screen Directors Guild by packing the meetings with people friendly to "the American system". Consequently on December 4, 1947. Mr. Demille called a meeting in his office. The following individuals were in attendance: Sam Wood, Leo McCarey, George Marshall, David Butler, and Tay Garnett. These men laid out a plan of attack to be used at the meeting the following night of the Screen Directors Guild. According to informant the Screen Directors Guild had sent out the same innocuous notice of the meeting. Mr. DeMille telephonically called George Stevens, President of the Guild, and asked whether the topic discussed in the letter would be the only one brought up at the meeting and the latter replied to the effect that this business would not take long and then they would get down to the real meat of the meeting. When DeMille questioned Stevens as to what this was, Stevens reported it would deal with the present anti-Communist drive on the part of the producers. Mr. Demille stated that he as well as Sam Wood and George Marshal have not been able to figure out just where Stevens stands on the matter of Communism. Stevens has refused to take a definite stand but in his position as President he attempts to administer the affairs of the meetings in an impartial manner.

Mr. Delille, together with the men mentioned above, went through the list of members of the Screen Directors Guild and checked the following members who in their opinion are Communists: Curtis Bernhardt, John Berry, Herbert Biberman, Jules Dassin, Edward Dmytryk, Peter Godfrey, Henry Hathaway, Alfred Hitchcock, Phil Carlson, Elia Kazan, Herbert Kline, Zoltan Korda, Albert Lewin, Anatole Litvak, Lewis Milestone, Jack Moss, Max Nosseck, Clifford Odets, Irving Pichel, Otto Preminger, Lewis J. Rachmil, Irving Reis, Jean Renoir, Robert Rossen, Victor Saville, Vincent Sherman, S. Sylvan Simon, Robert Siodmak, Frank Tuttle, Josef Von Sternberg, Bernard Vorhaus, Orson Welles, Billy Wilder, William Wyler.

Mr. Dewille pointed out that this group at a meeting of the Screen Directors Guild act in unison and in the opinion of Mr. DeMills represent the faction within the Guild from whom control must be wrested. Consequently Mr. DeMills and his associates called a certain number of Guild members and packed the meeting of December 5th.

According to Mr. DeMille, they were successful in forming a "militant group" resulting in DeMille's group being able to blast the Communists. In discussing the meeting the informant said, "We talked them off their feet," and "they did not expect a crowd and we licked them." Mr. DeMille introduced a resolution which reads as follows:

"WHEREAS, we do not deny the civil right of any person to be a member of the Communist Party, however we do affirm that a member of the Communist Party has an obligation to the Communist Party which transcends his other obligations and which transcends his obligation to the Screen Directors Guild, as a member of the Board of Directors or as an officer or executive officer of the Guild.

*NOW, THEREFORE, BE IT RESOLVED that no person shall be eligible to hold any office or executive office with the Screen Directors' Guild nor to serve on its Board of Directors nor on any Guild committee unless and until such person signs an affidavit that he is not a member of the Communist Party nor affiliated with such a party or sympathetic to its aims.*

Herbert Biberman attempted to offer a substitute motion and in the course of his remarks began to attack the Thomas Committee whereupon Mr. Deville took the floor and stated that Biberman was out of order and that such a meeting was no place to criticize the Congress of the United States, resulting in Biberman never getting a chance to complete his talk or introduce a motion.

During this discussion that ensued, William Wyler got up to make some remarks and DeMille immediately challenged him from the floor, asking the question, "Are you pro-imerican or un-imerican; that is the only question." As a result of the quarterbacking of DeMille and his group the motion indicated above was passed by a vote of 115 to 10. The Board of Directors which includes Lewis Milestone, John Ruston, Irving Pichel, did not vote on the original ballot. People from the floor challenged the Board asking for a second vote so that the members of the Board would have an opportunity to clearly register their feelings. As a result a second vote was taken and Milestone, Ruston and Pichel voted against the resolution. Sam Wood and Cecil B. DeMille were appointed to the Board of Directors at this meeting.

During the course of the meeting William Wyler gave a double-talk speech, according to Wr. Delille, in which he stated that the motion picture industry's committee to combat Communism had announced that "as few innocent persons as possible will be hurt". Following Wyler's speech, DeMille described him as a "badly confused guy". With regard to William Myler, stated that he had noticed Wyler is actively promoting the sale of a script worked on by Lilliam Hellman. It is the informant's opinion that Wyler possibly is under obligation to Hellman because he is so active in attempting to promote the projected property on which she will work.

According to Ar. Barney Balaban, President of Paramount, called Wyler in his office and showed him a long list of front organizations to which Hellman had belonged or contributed. Balaban showed Wyler this information thinking he would bring Wyler around by pointing out that there was nothing pro-American in this record. Wyler then accused Balaban of creating a black list and has used this instance to point out that the industry is deliberately blacklisting certain individuals.

The assistant directors have a guild which is known by the name Screen Directors Guild, Junior Branch. The President of this organization is Robert Aldrich. According to Mr. Demille he is of the opinion that Aldrich seems to be on the other sides as far as his actions within the Guild are concerned and his group bases their opinions on the action Aldrich has taken in Guild meetings.

On January 13, 1948, the Screen Directors Guild held a meeting at the Crossroads of the World, Hollywood, California. The following report was furnished by Cecil B. DeWille concerning this meeting which broke up at approximately 1:30 A. N.

Wilestone, whom I had expected, did not come, and kr. William Wyler was spokesman for the group we have been uncertain about. The important point was the separation of the Junior Branch of the Guild from the Senior Branch. The Junior Eranch consists of the Assistant Directors. They have been led by two men named Robert Aldrich, President, and George Tobin, Vice Fresident. I do not know whether these two men are Communists or not, or Communist supporters or not. I doknow they are supported by the Communist group in the Junior Branch, and that the other group—the American group—of the Junior Eranch has come to me and talked to me about the necessity of getting these two men out of the control of their Guild as they were trouble makers and had attempted to turn the Guild over to Herbert Sorrell, and had attempted to get Mabel Walker Willebrandt removed as attorney for the Guild and have Margolis substituted in her place.

"During the course of the meeting I made that as a charge when Er. Wyler asked for a vote of confidence in these two men. The matter was debated for quite a long time. I said I saw no reason why there should be a vote of confidence given these two men when their own branch had been acting on a resolution to force their resignations, which resolution was defeated by the leftist group in their branch. Neither I nor George Stevens could make William Wyler change his resolution. Stevens proposed a compromise and a change that did not constitute a recommendation of their behavior.

They finally came to a vote and there was a complete defeat for me because I was the only one who voted against the resolution of confidence in them. I would say that the vote opposing me was probably nine men, one of whom was Commander John Ford, recently of the U. S. Navy, and a director. He seems strong in the support of Wyler, but I would say that 60% of the men present had privately expressed to me their opinion about these two men, and believed that they were dangerous men, and that they talked too much and did a very bad job. One told me, as I had already known, that Aldrich was removed from Paramount as a trouble maker and has that reputation pretty well through the industry, and more than one-half of the men had expressed themselves as strongly in opposition, but they are pretty fiery speakers and when the matter came to the vote I was the only one who voted 'No' on the motion of confidence in them.

"Mr. Sam Wood, who had assured me beforehand that he would never vote under any circumstances for a vote of confidence in these two men, said he would not vote because he was not sufficiently informed on the subject.

That, I think, pretty well gives the Junior Branch into the hands of the leftist group. I had talked to the other leaders of the Junior League before the meeting and they had asked for no separation from the Senior League; and I had told them if they could rid themselves of these two men I would vote for them to stay, and that would have passed that way without notice if Wyler had not countered with his resolution for a vote of confidence.

"In the discussion on the committee meeting at the Beverly Hills Hotel about two weeks ago the sub-committee was reporting to the Board of Directors Guild, and Wyler and myself, George Stevens and Huston were on that committee. (Huston was not present at this "meeting last night) and I was able to get a motion through
putting George Sidney on that committee instead of Huston because
I felt the committee was too predominantly leftist. Wyler opposed
it very strongly and fought to retain Huston on the committee. Wyler
made the statement that he was for the committee because it would
give 'them' a voice in management through this committee.

"The whole meeting was very strongly anti-producer. Many members of the committee refused to acknowledge that there was any undue alarm throughout the country caused by the Thomas Committee in Washington. There was no motion made of any kind to support the ten men who are being indicted; that issue was kep absolutely clear. The motion, I understand, was defeated in the Writers Guild, whose meeting was being conducted at the same time.

*The matter was brought up again of condemning the producers' statement given by Eric Johnston. George Tobin is the brother of the two actresses, Vivian and Genevieve Tobin. Most of the assistant directors, Aldrich and Tobin, made violent speeches in opposition to my stand and to me personally for innuendos. I had made no innuendos. I made very direct statements, but I did not accuse the two men of being Communists because I don't know if they are or not, although I know they are supported by the Communist element.

MAt one time in this debate Aldrich stated that he did not wish any motion of confidence, but two of the assistant directors had told me prior to the meeting that that's what his price was; that he said he would resign if he could get this motion from the Senior Guild endorsing it, so that he knew about the motion, and evidently Hyler was picked to be the one to present and carry the ball. I do not know why Pichel left before it came to vote, but he did.

"The result was a motion carried giving virtually a clean bill of health to the two men in the assistants branch (Junior Branch), which is supported by the Communist element."

According to Mr. Dewille and his associates they are determined to either split the assistant directors from the directors group or to remove what they believe to be the Communist element of the assistant directors. He has been told that Robert Aldrich "writes William Wyler's stuff and the two work

Was a team. That is why Wyler insisted on a vote of confidence in Aldrich. Mr. Dekille made a statement at the meeting of January 13, 1948, that "I favor keeping the junior members in the Guild because I feel we can keep them from straying into fields in which they should not go." Aldrich immediately challenged this statement from the floor saying that Mr. Dekille was "indulging in innuendo." Mr. Dekille stated that all members of the Screen Directors Guild have submitted non-Communist affidavits, sworn to before a Notary Public. According to Mr. Dekille, Aldrich seems to be fronting for the pressure groups and he is a definite influence in carrying out what seems to be the party line in the political maneuvering within the Guild. Dekille has characterized Aldrich saying "he looks like a red hot baby" and related that Aldrich made the suggestion that the Screen Directors Guild should finance Edward Dmytryk in his fight with the producers.

# COMMUNIST INFILTRATION OF LABOR GROUPS

(February 6, 1948 to September 15, 1948)

### International Alliance of Theatrical and Stage Employees

Confidential Informant of the International Alliance of Theatrical and Stage Employees, in July of 1948 reported that Communists within the craft unions in Hollywood had "definitely gone underground" and had ceased all activity except of legitimate union nature. At a meeting of business agents of various unions held prior to July, 1948, Milton Gottlieb, Business Agent of the Screen Publicists Guild, who in informant's opinion had always sponsored Communist causes, was told by the other business agents that if he attempted to get into political and theoretical matters and did not confine himself to union business the group would "blast" him out of the meeting.

### Conference of Studio Unions

The Washington Post on February 26, 1948, carried a news article regarding the investigation of the Hollywood jurisdictional labor strike by a House Labor Subcommittee. The article mentioned the testimony of Matthew Levy, attorney for the International Alliance of Theatrical and Stage Employees, who charged that there was Communist influence in the Conference of Studio Unions. This article reported that the Communist issue had at first been ruled out by Subcommittee Chairman Carroll D. Kearns on the ground that it was beyond the Subcommittee's jurisdiction, but upon the demand of Representative Gerald W. Landis the Committee had been expanded and Kearns was overruled with the result that the Communist issue was brought into the Subcommittee's investigation. Levy charged that the A.F. of L. Carpenters Union headed by William L. Hutcheson was "joined in a marriage of convenience" with alleged Communist elements in an effort to destroy the dominant position of the IATSE. Levy further charged that "the subversive drive to bring all Hollywood labor under the influence of the Communist Party centers around the Conference of Studio Unions and Herbert K. Sorrell."

The New York Times of March 5, 1948, also carried a news article regarding the House Labor Subcommittee's investigation of the jurisdictional strike and reported that the Committee had called on the FBI for fingerprint tests on a Communist Party card allegedly issued to Sorrell in 1937 under the name of Herb Stewart. The article stated that Sorrell had testified that the handwriting on the card looked very much like his but denied that it was his handwriting.

The publication "The Film Daily" during the latter part of February and the first part of March, 1948, carried certain news items regarding the House Labor Subcommittee's investigation of the Hollywood strike. Among the items of interest appearing in this publication are the following:

In the issue of February 25, 1948, Richard F. Walsh, President of the IATSE, was reported as insisting that Communism was the underlying cause of the labor trouble in Hollywood and that he planned to press for inclusion of testimony on that issue in the hearings.

The issue of February 26, 1948, reported that the hearings by the Labor Subcommittee had been enlarged to include testimony on the Communist issue.

In the issue of February 27, 1948, Pat Casey was reported as having testified on February 26 that he did not believe that Communism had anything to do with Hollywood labor trouble and that Matthew Levy of the IATSE had read testimony designed to prove that the studio strike leaders were Communist led, or at least Communist inspired. Two witnesses also testified that they did not believe that Sorrell was a Communist.

The issue of March 1, 1948, reported on testimony which had been given before the Subcommittee on the previous Friday by George Kulkey of the International Brotherhood of Electrical Workers, who charged that there were "Red tinges" within the strike leadership. Upon questioning by the Committee Counsel, Mulkey admitted that from 1923 to 1930 he had been a member of the Communist Party but had quit because he found it to be "reactionary." On that same day, IATSE President Walsh had testified that he had found strong Communist support for the strike in Mexico City and in London.

The March 2, 1948, issue referred to additional testimony by Matthew Levy regarding alleged Communist inspiration in the Conference of Studio Union's leadership, but upon questioning by the attorney for the Painters Union, had admitted that he had no personal knowledge of the charges which he had made against Sorrell regarding Sorrell's Communist aifiliations. Roy Brewer of the IATSE testified that Communism was not the only issue in the strike, but that he had found it a major factor since he had arrived in Hollywood three years previously.

The Harch 3, 1946, issue of "The Film Daily" reported on testimony by Lavy on March 2, in which he accused the motion picture producers of

trying to "squelch" any public investigation of Communism in the studic labor picture and insisted that the producers "know the full story about Communism in labor and talent ranks" but that it was necessary for cutside pressure to force them to take any action. Brewer also testified on March 2 that it was his opinion that the Communist objective in Hollywood was a CIC-type industrial union to cover all studio craft workers and that with such a unit functioning "the producers would be forced to dance to their tune."

The Warch 4 issue reported the testimony of Sorrell before the Committee the previous day stating that Sorrell had denied his Party membership and had denied that the alleged Communist Party membership card for 1937 was his and in this connection stated, "If I had ever joined the Communist Party, I would just as soon tell you because you can't deport me back to Missouri, where I was born. There is no law against being a Communist."

The issue of "The Film Daily" for March 5 reported that the Subcommittee was requesting the FBI to determine whether Sorrell had actually signed the Communist Party membership card.

The Earch 15, 1948, issue reported that the FBI had furnished a report that the handwriting on the alleged Communist Party card was that of Sorrell. The hearing before the Committee on March 16, as reported in the March 17, 1948, issue of "The Film Daily," was to the effect that John R. Robinson, who stated that he was a close associate of Sorrell in 1937, had testified that in 1937 he had seen Sorrell's Communist Party membership card and had heard Sorrell brag of his Party membership.

In July, 1948, Confidential Informant reported that the Conference of Studio Unions had for the time being ceased open activity and that some of the Communist leaders of the various unions had dropped out of sight.

### Screen Writers Guild

Confidential Informant in February, 1948, reported that the Screen Writers Guild was still under Communist influence and that even though a new set of officers had been elected following the House Un-American Activities Committee hearing, that the new officers were simply another group of pro-Communists to replace the former group.

Confidential Informant a screen writer and member of the Screen Writers Guild, advised that certain members of the Guild had

planned to hire former Assistant Attorney General Thursan Arnold for the sum of \$35,000 and expenses to appear as amicus curiae in the suit brought by the "unfriendly witnesses" against the studios, alleging that the writers had been black-listed by the studios. This source also reported that 57 members of the Guild had demanded an emergency meeting of the entire Guild membership in order to determine whether Arnold should be hired, even though the Executive Board of the Guild had previously entered into negotiations with Arnold. The Executive Committee did not feel that the regular counsel for the Guild, Morris Cohen, was competent to appear on behalf of the Guild inasmuch as he was a law partner of Robert W. Kenny, one of the attorneys for the ten writers. This source reported that among the most consistent supporters of the Board's action in hiring Arnold were Ring Lardner, Jr., John Howard Lawson, Alvah Bessie, Gordon Kahn, and Lester Cole, all of whom were identified as 1944-1945 members of the Communist Party by a highly confidential source from the records of Elizabeth Benson.

Lardner announced at a Guild meeting late in February, 1948, that if the suit against the studios was successful, he would contribute "a substantial amount" of his judgment money toward replenishing the Guild treasury if Arnold were hired.

also reported that the high light of the Guild meeting was a speech by James Cain, who bitterly denounced Communist influence in the Guild and stated that while he had been a member of the Board the last year he knew at least three men whose action on the Board was always based on loyalty to Communism and he then named Kahn, Cole and Lardner. The three individuals promptly demanded that Cain retract his remarks and he retorted by stating he was tired of having to "stick my neck out" for Communists. Cain stated that he would be willing to retract anything he had said if any of the three individuals he had named would then and there deny that they were Communists. However, all three ignored Cain's question.

This same source reported that he had received a letter indicating that the group was putting new limitations on proxy voting and that anyone with five or more proxy votes must register such proxies before 7:30 P.M. on the night of the meeting and unless registered by 8 P.M. such proxies would not be recognized. The informant reported that the anti-Communists within the Guild had been using proxies as a means for attempting to control the Guild's actions, inasmuch as the Communist members always came to the meetings, voted in a bloc, and always stayed late.

In connection with the hiring of Arnold by the Quild, the column written by George Dixon appearing in the New York Daily Mirror of February 27,

1948, commented on such hiring. This column also made reference to the request by the Guild to the Treasury Department for a ruling that funds donated to the Guild to hire Arnold would be tax exempt on the part of the idonors. In this connection Dixon stated, "To my wind, that is the ultimate in gall. Imagine asking the Government to permit tax deductions to defend persons accused of defying the first institution of Government."

The Los Angeles Daily News of February 28, 1948, reported that Arnold was in Los Angeles to confer with officers of the Screen Writers Guild regarding his employment in connection with the suit by certain members of the Guild against various Hollywood studios. Arnold was very critical of the studios for their actions in allegedly black-listing the writers.

previously identified, reported that at a meeting of the Guild on March 23, 1948, the action of the Executive Board in hiring Arnold had been upheld by the Board membership. In connection with the application by the Guild to obtain tax exemption status for donations to the fund to hire Arnold, a confidential source of the Los Angeles Office, reported that he had learned that Senator Ball had also been interested in this matter and that an investigation by the Senator at the Treasury Department had failed to reveal any request on the part of the Guild for such an exemption.

of information for the Los Angeles Office, reported that at a meeting of the Guild on May 10, 1948, the anti-Communists had packed the meeting and that one of the items on the agenda was the question of discontinuing the Guild's publication in order to reduce expenses. It was voted that the magazine weekly be continued with volunteer help, which in the opinion of the informant would mean that the Communists would continue to control the publication. At this meeting a resolution was proposed condemning the Mundt-Nixon Bill, but the informant and members of his group were able to defeat the resolution.

The Washington Star of May 30, 1948, carried a news item reflecting that the officials of the Screen Writers Guild had filed a suit attacking the motion picture industry's stand against hiring members of groups advocating the overthrow of the Government. The article stated that the petitioners would include thirty top writers for the stage and screen, none of whom were members of the Communist Party or who had any connection with the ten Hollywood writers charged with contempt of Congress in October, 1947. The article stated that the defendants in the suit would be the Motion Picture Association of America, the Association of Motion Picture Producers,

the Society of Independent Motion Picture Producers, Paramount, Loew's (M-G-M), RKO, Warner Brothers, 20th Century-Fox, Columbia and Universal Pictures, and Eric Johnston. The purpose of the suit was to void a resolution which the industry associations allegedly adopted in November, 1947, that they would not "knowingly employ a Communist or a member of any Party which advocates the overthrow of the Government by force or by any illegal or unconstitutional method."

In July, 1948, Los Angeles informants reported that the Screen Writers Guild had not held a meeting for the past sixty days and that the Guild members did not know the status of the suit filed on behalf of the Guild nor did they have any current information on Guild matters. It was the opinion of Informant that the Board of Directors has not been holding meetings of the Guild but has been running the Guild with general membership meetings and that in his opinion the Communists and fellow travelers had ceased having meetings because "they are getting pushed around by our proxies." It was also this informant's opinion that an effort would be made on the part of some Guild members to do away with proxy voting which would mean the defeat of informant's group and that the Communists and their friends would emerge as the dominant factor within the Guild.

In reference to the suit filed by the Screen Writers Guild, previously mentioned, previously identified, was of the opinion that L. B. Mayer of Metro-Goldwin-Mayer was "sore" at Eric Johnston inasmuch as he feels that Johnston is personally and entirely responsible for the suits facing the producers, and that the anti-Communist stand of the industry is entirely the work of Johnston. The informant reported that he believes that the person responsible for Mayer's viewpoint is Leo Spits of Universal International Studios. This informant was also of the opinion that the Communists within the motion picture industry had gone completely underground.

### Screen Actors Guild

The Los ingeles Examiner of January 15, 1948, reported that it had been voted by the members of the Guild that officers, directors and committeemen of the Guild must sign, individually, affidavits that they are not Communists. This article stated that the vote in favor of the resolution calling for the non-Communist declarations was 1,307 to 157.

### Screen Cartoonists Guild

who is a source of information for the Los Angeles Office, furnished

information regarding efforts by Communists to use labor unions. He stated that in December of 1947 he had received a call from a friend to the effect that the Screen Cartoomists Guild was to hold a meeting and that as a result of this meeting, the Guild would take a stand against the action of the producers against the "unfriendly witnesses" at the hearing before the House Committee on Un-American Activities. The informant stated that he had received no notice of the meeting and upon calling the shop stewards he learned that they had also not heard of the meeting, although it was to be held that night. The informant then called a meeting of all of the cartoonists, turned the meeting over to the stewards and, as a result, many of them attended the meeting that night in a body and when the proposal was made it was defeated by a vote of 84 to 72.

This informant also reported that many members of the Guild were concerned over the activities of Maurice Howard, the Business Agent of the Guild, and that many of them wanted to get rid of Howard but did not know how to proceed. It should be noted that Howard in 1944 was a member of the Communist Party according to a highly confidential source (Los Angeles Informant

In July of 1948, the stated that the cartoonists employed by the Disney Studies within the Guild had led a move which resulted in the ousting of Howard as Business Agent for the Guild, and that on the day before the nomination for new officers of the Guild, the Disney members had nominated Raymond T. Macomber as Business Agent, and that during the elections in June of 1948, as a result of the activities by the "Disney group," Macomber was elected over Howard by a vote of 205 to 172. The stated that this put an end to the Communist domination of the Guild since it was formed in 1941.

The informant also stated that the Guild had voted to sign non-Communist affidavits and he was of the opinion that Howard's career in Hollywood was finished.

Confidential Informant previously identified, was of the opinion that as a result of the election in the Guild, that that union would become an anti-Communist group.

# Screen Directors Guild

Confidential Informant reported that he and a group of nine other top directors, all members of the Guild, had arranged a confidential meeting on March 12, 1948, for the purpose of deciding on a slate of officers whom they would attempt to elect at the coming Guild

elections. The plan was for each of these ten individuals to have nine other Guild members present that night or have their proxies, all of whom were known to be anti-Communists. It was the hope of this informant that his group would be able to get all non-Communist officers and thus place the Guild on a definitely anti-Communist side.

This same informant reported that a meeting of the Guild had been held on March 23, 1948, and following a discussion the Guild had decided to require its officers and directors to sign an anti-Communist pledge which included a statement that the signer was not and had not been a member of the Communist Party and that the signer was not in sympathy with the aims of the Party. A resolution embodying the terms of the pledge was passed by a vote of 113 to 9.

The informant reported that Irving Pichel and Lewis Milestone had signed an anti-Communist pledge but not the one which had been adopted by the Guild. During this meeting a discussion came up as to the Communist Party membership of Pichel and Milestone, and stated that he personally knew that Milestone had been a Party member. (The Bureau is not in possession of any positive proof of Milestone's Communist membership).

in July, 1948, reported that the Guild elections had resulted in the election of non-Communist officers and that since that election the meetings had been concerned strictly with business matters pertaining to the Guild itself and that there had been no political discussions and no questions of issues facing either persons or nations. He said that as an example, that at a recent meeting of the Guild, Irving Pichel made several speeches, all of which were strictly union business, although Pichel had always previously used the Guild as a sounding board for political speeches.

The informant expressed the opinion that the Communists and their friends in the Screen Directors Guild had gone underground. He also cited as a change of attitude the fact that a few years previously his influence within the Guild would have been resented but that he now finds various members asking his opinion and advice. He also stated that some of the younger directors were adopting a positive anti-Communist stand and he believes that eventually younger men can be trained to take over the direction of the Guild who are opposed and unfriendly to the Communists.

# II. COMMUNIST INFILTRATION OF LABOR GROUPS (September 16, 1948, to July 15, 1949)

### Conference of Studio Unions

It will be recalled that during the 1946 studio strikes sponsored by the Conference of Studio Unions, several individuals were arrested by the Los Angeles Police Department at Columbia Studios for violating a court ban on mass picketing. The "Hollywood Reporter" in its issue of December 1, 1948, stated that 35 studio pickets would appear in court for resentencing inasmuch as their appeals to the Supreme Court had been turned down.

During the spring of 1949, Los Angeles Informant advised that Herb Sorrell, leader of the Conference of Studio Unions, had been completely eliminated as a force in the motion picture industry and that the Conference of Studio Unions had "ceased to exist". This informant advised that Sorrell's influence had waned to the point where his original union, the Painters Union, had a membership of less than 25 individuals employed in the motion picture industry out of a total of 600.

### Screen Publicists Guild

Los Angeles Informant during the spring of 1949 stated that it was his opinion that the International Alliance of Theatrical and Stage Employees would soon take over the Screen Publicists Guild and when it had been accomplished, all pro-Communist individuals would be eliminated. Also, according to this informant, the IATSE intends to take over the Costumers Union and would eliminate all pro-Communist individuals from that union. When these two steps are taken, the "back lot" or labor end of the motion picture industry, comprising 20,000 workers, according to the informant, will be free from Communist influence.

### Screen Writers Guild

Ios Angeles Informant in the fall of 1948 reported that the Screen Writers Guild at that time was up against the greatest fight of its career and that there was a definite possibility that the Guild might become split during a dispute with the result that the non-Communist members would pull out and petition for a National Labor Relations Board election.

During October, 1948, while the Guild was in the process of nominating officers and a Board of Directors for the ensuing term, the pro-Communists within the Guild had nominated a slate which the informant believed would be the means of putting the Guild back within the control of the Communists. In order to combat this situation, the anti-Communists on October 18, 1948, filed a slate of officers by circulating a petition and in addition planned on entering nominations from the floor. Los Angeles Informant and the suite of the opinion that the fight

within the Guild had been obviously lost to the Communists while Informant felt that the non-Communists might still salvage control of the Guild. In connection with the proposed election, Los Angeles Informant advised in October, 1948, that the Communists and fellow travellers when the Screen Writers Guild had attempted to have the organization's constitution changed to prohibit the use of proxies, but that this move had been defeated by the anti-Communists within the Guild.

In Jamuary, 1949, the Los Angeles Office advised that the election within the Screen Writers Guild had resulted in the defeat of the Communist element within the Guild, and the election of anti-Communists to all positions of prominence. Los Angeles Informant reported that one group within the Guild had submitted a petition nominating Lester Cole and Ring Lardner, Jr., for the Executive Board. Both Lardner and Cole are known Communist members and are two of the "Hollywood Ten".

Informant stated that had the anti-Communists not been elected it had been the intention of the majority of the Screen Writers Guild to pull out of the Guild and form a new union, and to ask that the new union be certified as the bargaining agent of writers within the industry.

The "New York Times" of November 5, 1948, reported that Judge Samuel H. Kaufman had dismissed the civil antitrust suit which had been filled by the Screen Writers Guild charging that motion picture producers had conspired to govern the political views and associations of persons engaged in the production of pictures. The dismissal was on technical grounds and the complainants were granted leave to file an amended complaint. The suit was originally brought charging that the producers had agreed at a meeting in November, 1947, that they would not employ a Communist or a member of any group or party which advocated the overthrow of the United States by force or any illegal or unconstitutional methods.

# Screen Office and Professional Employees Guild

The October 8, 1948, issue of "Counterattack" reprinted portions of a letter written by Barney Balaban, President of Paramount, to the Screen Office and Professional Employees Guild, which "Counterattack" described as an affiliate of the United Office and Professional Workers of America, and then described both of such unions as "Communist controlled".

Balaban stated that union officials had refused to file non-Communist affidavits and, therefore, Paramount was declining to negotiate with the unions. Among the statements quoted by "Counterattack" from Balaban's letter were the following:

"As Americans we are opposed to all that Communism represents today. As those who share the responsibility for the welfare of the industry we are opposed to Communist infiltration into our ranks. An overwhelming accumulation of evidence convinces us that the Communist Party and its adherents are bad for our country and bad for our industry. Our position, therefore, is very simple. We propose to exercise every legal right to keep them out of our affairs.

"If ever there were a time for each of us to stand up and be counted, this is it. Why should any American hesitate to stand up and state 'I am not a member of the Communist Party and I'm glad to swear to it!' What opprobrium is there in the act of signing an affidavit that one is not an agent of a foreign government? What

is this incredible attitude that stills the tongue and stays the hand from enlisting on the side of democracy? . . . "

The December 16, 1948, issue of the "Daily Worker" indicated that the Screen Office and Professional Employees Guild had been appealing to movie-goers in New York City to stay away from Loew's Theaters on Thursday and thus help Loew's office employees to force the company to resume contract negotiations. The article stated that the union had charged Loew's management with months of stalling in connection with contract negotiations.

# Labor League of Hollywood Voters

The "Hollywood Reporter" of November 11, 1948, contained a news item that the Labor League of Hollywood Voters had been formed to block Communist penetration of motion pictures and that Ronald Reagan was Chairman and Roy Brewer was Vice Chairman. The article continued that during the recent election, the Labor League of Hollywood Voters had endorsed anti-Communist candidates. Los Angeles Informant in discussing this organization, stated that it was mainly an American receration of Labor organization which had been formed to bring pressure on various AF of L organizations to get rid of Communists and to cease sponsoring candidates endorsed by the Communists. During this discussion this informant was of the opinion that the then current unemployment in the movie industry was furnishing fertile grounds for the Communists, and he was of the opinion that if the unemployment and depressed production situation continued that the Communists would make more inroads into Hollywood labor or would at least succeed in stirring up difficulty.

# Motion Pictury Industry Council

The "New York Times" of February 1, 1949, reported that the Motion Picture Industry Council which had been established late in 1947 at the suggestion of Eric Johnston "to weld all elements of the industry into a solid front after

the enunciation of the anti-Communist hiring policy", had been split wide open by the withdrawal of the Hollywood AF of L Film Council which represented AF of L motion picture unions, including the Screen Actors Guild and the International Alliance of Theatrical and Stage Employees. The AF of L withdrawal was reportedly due to the choice of Cecil B. DeMille as Chairman of the Council succeeding Dore Schary. DeMille was described as a "persona non grata" to the AF of L because of his dispute with the Federation of Radio Artists when he refused to pay a \$1.00 assessment in 1944 on the grounds of political freedom. Subsequently, the American Federation of Radio Artists banned DeMille from the air. This article stated that the withdrawal of the AF of L Film Council was "regarded as a severe blow to the Council since the avowed purpose of the organization was to unite film labor and film management in a solid front".

# III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

The Communist Party Directive of 1935, as reported by Confidential Informant previously referred to herein which directed the Communists to penetrate the motion picture industry, included a specific call to the Communists requesting that they concentrate on the so-called intellectual groups composed of directors, writers, artists, actors, actresses, and highly paid technicians. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far reaching. According to the Communist activity in this field has been to work through front organizations which were not openly identified as Communist Party groups but, nevertheless, were controlled or under the influence of the Party through its official membership.

formant of the New York Office has related that a part of the Communist Party's general program to infiltrate the motion picture industry was to penetrate the so-called intellectual groups in Hollywood. According to one of the key figures of the Communist Party in propagating this plan of infiltrating the intellectual groups is John Howard Lawson. Lawson has been identified as a Communist screen writer in Section I of this memorandum.

Informant remorted that in 1970, in the Soviet Union there was set up an organization known as the International Union of Revolutionary Theatre. This group was the parent of a multitude of sub-organizations which, in the United States, were known as Yorkers' Theatres, Theatre Groups, et cetera. The first group formed as an outgrowth of the International Union of Revolutionary Theatres was the League of Yorkers' Theatres, created in New York in approximately 1932. During 1934, its name was changed to the New Theatre League.

#### New Theatre League

Informant has reported that this organization set up a National Executive Board in 1935, composed of representatives in the writing and directing field throughout the United States. Among the individuals who were associated with this group in an executive capacity and who have been active in Follywood are John Howard Lawson, writer; Albert Malts, writer; Clifford Odets, writer; Jay Leyda, director; Lester Cole, writer; Herbert Biberman, director; Frank Tuttle, director; J. Edgar Bromberg, actor; Lionel Stander, actor; and Donald Ogden Stewart, writer. Of the above mentioned individuals Lawson, Malts, Leyda, Cole, Biberman, Tuttle, and Bromberg all have been identified as Communists and their Communist affiliations are set out in Section I. Clifford Odets, according to Informant was one of the original organizers of the League of American Writers.

Lionel Stander has been reported by Informant was a having been a member of the American League for Peace and Democracy, as well as having been active

in the American League Against War and Fascism and the North American Committee
To Aid Spanish Democracy. Informant that the advised that Stander was at one
time one of the most active Communists of the Hollywood professional set. Donald
Ogden Stewart, according to Informant was a member of the League of American
Writers, the American Peace Mobilisation, International Workers Order, Screen Writers
Guild, Hollywood Writers Mobilisation and the American League for Peace and Democracy. Stewart has been identified by Informant was a Communist.

The American League Against War and Fascism and the American League for Peace and Democracy both are subversive organizations and have been declared subversive within the purview of the Hatch Act. The North American Committee To Aid , Spanish Democracy is a Communist influenced organization as is the International Workers Order, both of which have been referred to the Department for its consideration under Executive Order Humber 9835, dated March 21, 1947. The Hollywood organizations with which these individuals are affiliated are discussed in this Section of the memorandum.

### League of American Writers

According to another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an international organization of writers and intellectuals which had its origin at a World Congress of Writers held in Kharkov, Russia, during November of 1930.

Soon after this Congress, there appeared in the United States groups of writers in the larger cities who organised themselves under the direction of the Communist Party into what were called John Reed Clubs. According to Informant a convention, in January 1935, was held in New York City of the John Reed Clubs. According to this source, the principal business transacted by this session was to call another Congress of writers which was to be held in New York City, April 1935. When this Congress convensi, all John Reed Clubs were dissolved and in their place a much broader organization was formed known as the League of American Writers. Confidential Informant related that at this first writers Congress, the Communist Party was openly represented and the Congress was under the direction of Earl Browder, at that time secretary of the Communist Party, USA. Soon after this meeting, the Hollywood motion pictures began to attract writers from all parts of the United States and in fact from all parts of the world. This resulted in the establishment of the Hollywood Chapter of the Legue of American I Writers in the Fall of 1935. According to Informant the purpose of this group was to bring the writers employed in the motion picture industry under the A influence of the League of American Writers which at that time was the foremest Communist front organization operating in the so-called intellectual fields for the Communist Party in the United States. He related that the efforts of this group were extremely successful which resulted in this branch-becoming, in a short time, the dominant unit of the League and one of its strongest propaganda instruments.

Pact on August 23, 1939, the League of American Vriters, including the Hollywood Chapter, worked out in the open and was most successful in its Communist activities. However, following the signing of this Pact the League being completely under the control of the Communist Party changed its position from one of collective security to isolation which resulted in the League becoming very cautious and working practically in secret. This change in policy exposed the League to the public as a Communist front organisation. On July 17, 1947, Informant furnished a list of the last set of officers and executive board members of the League of American Vriters, which was taken from the stationery of the organisation. According to these officers were elected at the Fourth Vriters! Congress held in New York City, June 5-8, 1941, for a term of two years. According to these officers remained in office until the organization went out of existence in 1943. The officers elected in June of 1941, were the following:

Theodore Draiser	Honorary President	Novelist
Daschiell Hammett	President	Screen Writer
Domald Ogden Stewart	Vice President	Screen Writer
John Howard Lawson	Vice President	Screen Writer
Albert Malts	Vice President	Screen Writer
Meridel Lessuer	Vice President	Writer for
=	• • • • • • • • • • • • • • • • • • • •	"New Masses"
George Seldes	Vice President	Editor of
		"In Fact"
Richard Wright	Vice President - Negro - Writer	
Franklin Folsom	Executive Secretary	

The executive board consisted of 36 members of which 9 have Communist Farty records. In addition to these 9, the Honorary President Dreiser and the Vice President Malts also have Communist records. These Communist records are as follows:

### Theodore Dreiser

The "Daily Worker". Communist newspaper, on July 30, 1945, carried the following headlines: "Theodose Joins The Communist Party." It stated "Dreiser, an outstanding novelist of the world, applied for membership in the newly reconstituted Communist Party and was admitted by a unanimous vote of the delegates at the convention in New York City." Dreiser died on December 29, 1945.

#### John Howard Lawson

The Communist Party affiliations of John Howard Lawson are set out in Section I of this memorandum.

### Albert Maltz

The Communist Party affiliations of Maltz are also set out in Section I of this memorandum.

# Georgia Backus also known as Krs. Herman J. Alexander

The Communist Party affiliations of this individual will also be found set out in Section I of this memorandum. With regard to Backus, it should be pointed out that the second a Confidential Informant of the Los Angeles Office, advised that in May or 1943, Backus was in the cast of the new radio play The Life of Riley at the National Broadcasting Company.

### Alvah Cecil Bessie

The Communist affiliations of this individual are also set out in Section I of this memorandum.

it was ascertained in March of 1945, that Bessie was dismissed form tarner prothers because of his activities in the studio strike and due to the fact that following the strike, it became apparent that he was sympathetic with the Communist element. In 1938 Bessie fought in the ranks of the Abraham Lincoln Brigade and following the conflict, he wrote, "Men in Bettle."

### John Milton Bright

John Milton Bright, a screen writer, has been identified through a highly confidential but most delicate source on November 4, 1943, as a member of the Morthwest Section of the Los Angeles County Communist Party. At this time through this source, it was ascertained that he held the position of educational director of Branch G in the Party.

#### Lester Cole

Lester Cole, who is a screen writer by profession, has been identified as a member of the Communist Political Association and the Communist Party. His Communist connections are set out in Section I of this memorandum.

### Ruth McKenney Richard Branston also known as Bruce Minton

Ruth McKenney, writer and the wife of Richard Branston, admitted membership in the Communist Party before a victory rally held in Vashington, D. C. on January 15, 1942, according to Sally Muchmore of the Vashington, D.C. Press Bureau. Through a highly confidential but most delicate source, it was ascertained on May 5, 1944, that on March 1, 1944 Bruce Minton transferred from the Vashington, D.C. Branch of the Communist Party to the Hollywood, California Branch and that his wife, Puth McKenney likewise transferred from the White Collar Branch of the Communist Party in Washington, D. C., to the Communist Party in Hollywood, California.

The Los Angeles "Daily News" in the September 19, 1946, issue carried an article reflecting that Bruce Minton and his wife Ruth McKenney were ousted from the Communist Party.

# W. L. River

River, who is employed as a screen writer, has been identified as a member of the Communist Political Association and the Communist Party. His Communist Party affiliations are set out in Section I of this memorandum.

# Philip Edward Stevenson

Stevenson; a novelist, playwright and short story writer, has been identified as a member of the Communist Party and Communist Political Association.

His Communist affiliations are set out in Section I of this memorandum.

Tess Slessinger, with alias Tess Shlesinger, also known as Mrs. Frank Davis

Tess Slessinger collaborated with Frank Davis on the screen play, "Claudia and David," for Twentieth Century Fox. She has been identified through a very reliable but extremely delicate source on August 31, 1944, as a member of the North West Section of the Los Angeles County Communist Political Association. The "Los Angeles Times", on February 23, 1945, reflected that Tess Slessinger died in Up—land, California on February 22, 1945.

# Hollywood School for Writers

The League of American Writers established in Hollywood, according to Informant the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines following by the League of American Writers and conditioned for eventual membership in the League as well as the Communist Party. This School was established in October of 1939. An examination of its listed instructors and lecturers for 1942-1943 reflects that the majority of them have been identified with various Communist Front movements. Many of them actually were members of the Communist Party, such as John Howard Lewson, Guy Endore and Dalton Trumbo. The Communist Party affiliations of these individuals are set out in Section I of this memorandim.

# Hollywood Writers Mobilization

According to Informant of the Los Angeles Office, the Hollywood Friters Mobilization is another offshoot of the League of American Writers. It is tated that when the Communist Party line changed with the invasion of Russia by Adolf Hitler on June 22, 19hl, it became necessary to dissolve such organizations as the Hollywood Peace Forum, the Hollywood League for Democratic Action, the American Peace Mobilization and the Motion Picture Democratic Committee which had been opposing the entrance of the United States into war. By February of 19h2, that stated these organization had been "liquidated" and the Communist Party had oscilared itself forfall participation in the war.

The first of these to emerge, according to was the Hollywood Vriters Mobilisation. The stated that this organization actuarly came into existence early in 1942. He stated that the personnel of the new organization included writers in the motion picture industry who had heretofore been affiliated with the League of American Writers. The Chairman of this new organization was Robert Rossen whose Communist Party affiliations are set out in Section I. Rossen has also been active in the Screen Writers Guild, a Communist influenced group.

Confidential Informant of the Los Angeles Office related that the following eight guilds sponsored the Hollywood Writers Mobilisation at the time it was set up, and that each of these guilds was under Communis* influence:

- 1. Screen Writers' Guild
- 2. Radio Writers' Guild
- 3. Screen Publicists' Guild
- 4. Screen Readers' Guild
- 5. Screen Cartoonists' Guild
- 6. American Newspaper Guill
- 7. Independent Publicists' Guild
- 8. Song Writers! Protective Association

He related that while the total membership of these Guilds was approximately 7,500, the Hollywood Writers Mobilization was operated by representatives or delegates from these Guilds which number not more than twenty-five individuals as John Howard Lawson, Robert Rossen, Francis Faragoh and Herbert Biberman, all of whom he described as Communists. The Communist affiliations of all of these individuals with the exception of Francis Faragoh, are set out in Section I of this memorandum. He related that the organization was a paper-type group which "stooged" for the League of American Writers, through which the latter continued to operate as a propaganda agency for the Communist Party.

The announced purpose of the Hollywood Writers Mobilization was to mobilize the writers in the screen industry to assist in the war effort and particularly to assist the various Government and military agencies in the preparation of propaganda material for use either against the enemy of for general morals purposes at home. He described the organization's primary purpose as being the providing of material for military camp shows slanted to project the Communist line. He further described it as a clearing house for Communist propagands in Hollywood.

Marc Connelly, one of the dominant figures in the creation of this organization, in testifying before the Joint Fact Finding Committee on Un-American Activities in California on July 13, 1944, stated that the Hollywood Writers Mobilization Than been supplying the Office of War Information, the Army, the Mavy, the USO and the Red Cross with publicity material.

According to Informant this organization injected such phases of

Communist propaganda into its work as the demand for a second front, freedom for India, independence for Puerto Rico, racial equality and similar material which fostered the Communist Party program.

In May of 1942, the Los Angeles Office learned that the publication of the Hollywood Writers Mobilization known as the "Communique" was now captioned "Communique, Hollywood Writers Mobilization for Defense in Cooperation with -- OZM". The publication was being mailed under the official Government frank which read "Executive Office of the President, Office of Emergency Management, Washington, D.C., Official Business. Penalty for Private Use to Avoid Payment of Postage, \$300 GPU." The Los Angeles Office obtained two copies of this publication, one dated April 10, 1942, and the other dated April 17, 1942. The April 17, 1942 issue is maintained in the files of the Bureau.

Confidential Informant of the Los Angeles Office reported the following information concerning the vacaground of this set up. He related that the head of the radio section of OEM at Washington was Bermard Schoenfeld, who was a close friend of Garson Kanin, the individual in charge of the film section of OEM. Michael Kanin, a brother of Garson and Fay Kanin, the wife of Michael are writers who were connected with the League of American Writers. Garson Kanin, according to this source, went to Schoenfeld in Washington and told him that he, Kanin, had a brother and sister-in-law who were in Hollywood. He stated that they were talented in writing and that they were very anxious and willing to be of assistance in the OEM. As a result of these contacts, Fay Kanin was out to work on a radio project preparing information being put out by the OEM. After which, Michael Kanin appeared and suggested that they should get busy and contact the Follywood League of American Writers and endeavor to have them prepare the information which was to be put out in the "Communique."

Mr. R. H. Washburne was contacted on October 13, 1942, at which time he advised that he was appointed by Bernard Schoenfeld of the Office of Emergency Management to be in charge of the Los Angeles brand in the OBM Information Ditters. He related that shortly the charter has contacted by Mr. Fay Khin, Michael Kanin, Ring Lardner, Jr. and others to discuss the means of obtaining the aid of certain film writers to publicize those things which the Orite of Management, Information Division, wished to give publicity in order that correct information could be made known to the public by the best possible means. We stated that on this occasion the "Communique", an information letter, was decided upon as being the best method for this publicity.

Inergency Management. Washington D.C., and obtained authority to publish the "Communique". The articles for the Communique" were written by the committee which was composed of the aforementioned writers and others and were mibmitted to Mr. Washburne. Washburne related what he edical has articles which were taken mimeographed, assembled and distributed by his staff to members of the Film Writers Guild. According to "Lahburne, the specific prupose of this information letter was to put information into the hands of the members of the Film Writers' Guild, with the idea that these persons would stop it in the production upon which they

were working so that this information would be made available to the public and would give proper publicity to those things which the Office of Emergency Management felt should be publicised. Shortly after this committee was formed, Wash-Mine stated that he was contacted by the Hollywood Writers Mobilisation who informed him that their organization had been set up for just such a purpose and that therefore there was a duplication by the organization and the committee. Consequently he related, that the committee became a part of the Hollywood Writers Mobilisation. He stated that the first eight editions of the "Communique" were prepared on paper furnished by the Office of Emergency Management and were mimeographed by the Office of Emergency Management Staff. He also related that the first three editions of the "Communique" were mailed under the franking privilege.

In March of 1943 the publication "Variety" reported that the Coordinator of Inter-American Affairs would make transcripts of Office of War Information—Hollywood Writers Mobilization radio programs for broadcast in foreign languages. The air show referred to was a radio program entitled "Free World Theatre Air Show", which was instituted and produced jointly by the Office of War Information and the Hollywood Writers Mobilization. "Variety" also reflected that the Hollywood Writers Mobilization held a meeting of forty writers to supply ideas for this program under the Chairmanship of John Wexley, who has been identified as a Communist and whose Communist Party affiliations are set out in Section I of this memorandum. The Free World Theatre Program had such individuals connected with it as Jay Gorney, Edward Eliscu and Henry Eyers, writers of the propaganda musical comedy "Meet the People." These individuals likewise have been identified as Communists and their Communist connections are set out in Section I of this memorandum.

Special service contact of the Los Angeles Office advised that the Hollywood Writers Mobilization also wrote and produced a series of short propaganda plays for the OWI for use in industrial plants and Army camps. Those assisting in this phase of activity included well-known members of the League of American Writers, a Communist front group. In addition, the Hollywood Writers Mobilization worked closely with Kelson Poynter who, until July of 1943, was coordinator for Government films for OWI. The lated that the production of these films was under the direct control and supervision of Poynter and that Poynter before accepting these films demanded a pro-Bussian slant as a prerequisite to acceptance. He reported that Poynter associated himself with the Hollywood Writers Mobilization and worked closely with Communists Robert Rossen, Valdo Salt and Frank Tuttle, all of whom have been identified as Communists in Section I of this memorandum. Poynter's office was discontinued in July of 1943.

In conjunction with the University of California at Los Angeles the Hollywood Writers Mobilization jointly sponsored the Writers' Congress. Actually, according to this Writers' Congress was the Fifth Congress of the League of American Writers had become publicly branded as a Communist dominated group. This Congress was held as scheduled and attended by some fifteen hundred writers from all over the United States. Informant the Felixon of the Holly-

wood Writers Mobilization was the medium whereby the Communist control of the entire proceedings was established and maintained. He stated that the leading Communist writers were said to have attended and dominated every session.

The "Proples Vorld", a west coast Communist newspaper for June 10, 1944, reflected that arrangements were made between Robert Riskin, Chief of the Overseas Film Buream of the OVI and the Hollywood Vriters Mobilization, whereby the screen writers would assume responsibility for the production and writing of all documentary films for overseas distribution. The program of films called for a "Projection of America" series and a new group of invasion films for distribution in Germany and the satellite countries.

The Hollywood Writers Mobilization, according to the article, had set up a working committee which was to consist of such well-known Comminists as John Howard Lawson and Robert Rossen, identified in Section I of this memorandum. In addition, such prominent Communist sympathizers as Marc Connelly, Boward Estabrook, John Houseman, Talbot Jennings, Howard Moch and Harry Tugend, all of whom have been identified with Communist influenced or infiltrated groups previously in this memorandum were affiliated with this committee.

The August 7, 1944, issue of "Variety" reported that a program of eleven short subjects and five newsreel bulletins had been arranged for production by the Hollywood Writers Mobilization. The article reflected that the films would be produced in various Hollywood studies with players from the Screen Actors. Guild and writers from the Hollywood Writers Mobilization.

The pictures planned to be produced included the following: "It's Murder," "The Story With Two Endings," "When He Comes Home," "So Far So Good", "Air Transport Command," and "World Peace Through World Trade." "It's Murder" was written by Henry Blankfort, who has been identified as a Communist. "The Story With Two Endings" was to be written by Herold Buchman and Lou Sclomon, both of whom were identified as Communists. "When He Comes Home" was to be written by Paul Trivers. Trivers has also been indentified as a Communist. "So Far So Good" was being written by Oscar Saul, also identified as a Communist. "World Peace Through World Trade" was to be written by Edward Eliscu, also identified as a Communist. All of the above individuals referred to as Communists have their Communist affiliations set out in Section I of this memorandum.

According to Informant during the month of Jamuary, 1945, information was received that the Hollywood Writers Mobilization, through its connection with the Office of War Information, had become a part of what was officially called the War Activities Committee, Hollywood Division. Other Organizations officially affiliated with the Committee were the Screen Writers' Guild, Screen Directors' Guild, Screen Actors' Guild, and other similar type groups.

According to Informant in May of 1945, John Howard Lawson, one of the leading Communists in the motion picture industry, was appointed by the

Hollywood Writers Mobilization to act as its representative as an observer at the United Kations Conference.

Confidential Informant of the Los Angeles Office stated that during the spring of 1945 the work of the Hollywood Writers Mobilisation in connection with the Office of War Information, Overseas Bureau, went into high gear as a result of a series of Conferences between Robert Riskin, Chief of the Bureau for OWI, and the Hollywood Writers Mobilisation, Editorial Committee on Overseas Films. It should be pointed out that seven out of the fourteen members of the Editorial Committee were identified as Communists, including John Howard Lawson, Melvyn Levy, Richard Collins, Waldo Salt, Leonardo Bercovici, Arthur Birnkrant, and Sidney Buchman. The Communist affiliations of those individuals are set out in Section I of this memorandum.

Confidential Informant related that beginning on May 21, 1945, the Hollywood Writers Mobilization was to produce a series of radio programs over the Blue Network dealing with problems of the returning soldiers. The Committee producing this has been described as one strongly under the influence of known Communists such as Louis Solomon.

Confidential Informant related that the Hollywood Writers Hobilization has been active in supporting and participating in the activities of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, a Commist infiltrated and influenced organization. It also produced a quarterly magazine known as the "Hollywood Quarterly" in cooperation with the University of California at Los Angeles. Included as one of the editors of this publication was John Howard Lawson, one of the Communist Party leaders in the film industry. Wolf related that other known Communists and Communist symmathizers were also affiliated with this publication in a lesser capacity.

Informant related that in addition, this organization has shown Russian propaganda motion pictures at the Gordon Theatre in Los Angeles as well as at other independent theatres in the Los Angeles and Follywood area. Other known Communist front groups have also participated in this type of activity.

Following the elimination of the Office of War Information as a Government agency, the Hollywood Writers Hobilization devoted its activities to the propaganda field through radio and publications. The official newspaper of the American Newspaper Guild in June of 1946 reflected that the Hollywood Writers Mobilization had rendered numerous war services, among which were the following:

Pocumentary and short subject films - 210
Hadio scripts -1069
War activity feature stories - 125

Confidential Informant related that this Communist controlled organization had narrowed its activities considerably, confining its functions

primarily to the radio field.

A letterhead of the Hollywood Vriters Mobilization dated Jamary 8, 1947 reflected that there were 71 persons listed as members of the executive council of the organization as of that date. Twelve persons on the executive council have records of Communist membership and 5 of the members of the editorial board have also been identified as Communists. The following individuals are members of the editorial board who have been identified as Communists in Section I of this memorandum:

Ring Lardner, Jr.
Asa Bordages
Gordon Kahn
Bill Blowits

In addition Evelyn Humphreys has been identified as a member of the Communist Political Association on January 16, 1945, through a very reliable but extremely delicate source of information. The individuals whose names appear on the executive council of this organization that have been identified as Communists are as follows:

Sam Monre Second Vice Chairman Radio writer Abraham I. Polonsky Secretary Writer Pauline Lauber Finn Secretarial work Bill Blowitz Richard Collins Screen writer Jay Gorney Screen writer John Howard Lawson Screen writer Leon Meadow Screen writer William 3. Oliver a President, Los Angeles Newspaper Guild Robert Rossen Writer and Director Bernard Vorbaus Writer John Weber **Vriter** 

Of the above listed individuals, Moore, Polonery, Blowits, Colling, Gorney, Lawson and Rossen have deen identified in Section I as Communists. The Communist connections of the remaining individuals are set out hereinafter.

### Paul Lauber Finn

Finn was identified through a very reliable but extremely delicate source as a member of the Communist Party and/or member of the Communist Political Association on June 30, 1944, Angust 31, 1944, January 16, 1945, and February 25, 1945. Through this same source in June of 1944 she was identified as sourcational director of Branch D of the Northwest Section of the Los Angeles County Communist Political Association.

#### Leon Meadow

Leon Mendew, a screen writer, was identified as of July 13, 1945, as a former member of Branch S. Section C of the Communist Party of New York City and on December 7, 1944, transferred to "Karen's Group" in Hollywood. This information was obtained from an informant of the Los Angeles Office County Communist Party Headquarters.

#### William E. Olivor

Oliver was identified through an extremely confidential but very delicate source on March 8, 1944 as a member of the East Follywood Communist Club. As of November 8, 1944, Oliver was reported to be the drama editor and critic of the "Los Angeles Herald Express."

#### Bernard Vorhaus

Bernard Vorhaus was identified through a very highly confidential but extremely delicate source on August 31, 1944, as having been a member of the Northwest Section of the Communist Party of Los Angeles County on special leave prior to 1943.

#### John Weber

John Weber, a screen writer, was identified in 1943 as a member of the Communist Party through an extremely confidential and most delicate source of information. He is a former president of the Screen Readers Guild and at present is in charge of the writers department of the William Morris Booking Agency in Follywood. Through an extremely confidential but most delicate source of information, it was ascertained that during the summer of 1946 his wife acted as organizational secretary of the Cultural Section of the Los Angeles County Communist Party.

A. The Writers Congress held at the University of Southern California at Los Angeles, November 1-3, 1943

The report of the Joint Fact Finding Committee of the 55th California Legislature, 1945, reflects that in August of 1943, under the auspices of the University of California and the Hollywood Writers Mobilization, a latter signed by Marc Connelly and Balph Frend as Co-Chairman of the Congress Committee, announced the Writers Congress to be held at Royce Hall, University of Southern California at Los Angeles from October 1-3, 1943.

Confidential Informant of the Los Angeles Office advised that while this Congress was not called the Fifth Writers Congress, it should have been called this due to the fact that many of the same individuals who were in charge of directing the activities of the First, Second, Third, and Fourth Writers Congresses were also in charge of directing the affairs

- 12 -

of this one.

The report of the Joint Fact Finding Committee of the 56th California Legislature, 1945, reflects that a superficial investigation of this Congress disclosed its Commist inspiration and guidance. The report reflected that many of the names included in the Congress and the advisory committee were sinnocents, clearly unaware of the Communist intersets and purposes of this Congress.

Confidential Informant of the Los Angeles Office reported on January 5, 1945, that this Congress was attended by approximately 3000 writers and operated through panel forums and seminars. He stated that the proceedings of the Congress were published by the University of Southern California Press in 1944. He related that immediately following the Congress, a Writers Congress continuations committee of 41 members was set up to handle the work of the Congress. They are as follows:

Fill Blowitz
Sidney Buchman
Abram S. Burrows
Richard Collins
John Foward Lawson
Melvin Levy
Losef Mischel
Sam Moore
Meta Reis
Robert Rossen
Tictor Shapiro
Louis Solomon

The Communist affiliations of these individuals are set out in Section I of this memorandum, with the exception of Reis and Shapiro.

Agents of the Los Angeles Office, who interviewed that the Hollywood Writers Mobilished by the University of California Press, and the Follywood Quarterly Associates would continue to be published by the Hollywood Quarterly Association, which organization had taken over the affairs of the Hollywood Writers Mobilisation.

#### Follywood Community Radio

Confidential Informant has advised that the Follywood Community Radio group is composed of a number of individuals who are known Communists and

Communist sympathisers, many of whom were active members of the Hollywood Writers Mobilization. Among the known Communists on the Board of Directors of this organisation are: Hy Kraft, screen writer and Abraham L. Polonsky, screen writer. The Communist affiliations of these individuals are set out in Section I of this memorandum.

Informant has related that this group is endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informant if if this permit is granted and the radio station set up, it will be run and operated by the Hollywood Writers Mobilization and will be an outlet for the Communist propaganda disseminated by this group.

The Federal Communications Commission is conducting hearings relative to the establishment of this radio station. As you will recall, the Communications of the individuals affiliated with this group have been furnished to the Federal Communications Commission by this Bureau.

## People's Educational Center, also known as The Los Angeles Educational Association, Inc.

The People's Educational Center was first formed at a meeting on December 19, 1943. Confidential Informant of the Los Argeles Office who was a plant informant, made available a copy of a mimeographed letter written to the students of the Los Angeles Workers School, an organ of the Communist Party on November 29, 1943, advising that the Workers School had been an active participant in the formation of the People's Educational Center and had attempted to aid its organization and growth. This letter urged students of the Workers School to support the People's Educational Center.

it was ascertained that an executive committee meeting was held on January 3, 1944, at which Max Silver, then organizational secretary, brought up the question of the People's Educational Center and stated that the Morkers School had decided to cooperate officially with the People's Educational Center and that eventually the Morkers School would be closed entirely. Subsequently the Morkers School was discontinued by the Communist Party.

The People's Educational Center was incorporated under the laws of the State of California under the name of the Los Angeles Educational Association. Inc., wherein it was described as a non-profit educational club organized for the purpose of realizing through study and education the ideals of democracy and aid, through education, in the accomplishment of an enlightened and harmonious community.

Through Confidential Informant Communist Party Headquarters in Los Angeles, it was accertained that a meeting of the board of directors of this organisation was held on January 25, 1947, at which time Mr. Sidney Davison, director of the school, announced that

during the school year of 1946, enrollment had increased 60 per cent and that in the fall term of 1946, there were enrolled 553 individuals who took 635 classes. A total of 1808 individuals took 2058 classes during the war. The school as of that time was self-supporting and all debts had been raid off.

The school's catalogue for the summer of 1947 reflects that there are no formal entrance requirements for attendance of this school. The reqular fee for a course is \$6.00 except for certain designated courses. There are set forth hereinafter the members of the board of trustees and teaching staff of the People's Educational Center as reflected in their 1947 catalogue:

#### Board of Trustees

Dr. Leo Bigelman, President. Through a highly confidential but most delicate source on January 16, 1945, it was ascertained that Bigelman was a Communist. Bigelman is a medical doctor by profession practicing medicine in Hollywood. He is described as a teacher and lecturer on social, economic and political question.

Helmer Bergman, Vice President, Bergman, who is a member of the International Brotherhood of Electrical Workers, Local 40, AFL, is teaching the course known as "Trade Union Principles and Practices." Bergman's Communist affiliations are set out in Section I of this memorandum.

Maurice Howard, Secretary-Treasurer. Howard, who is the business agent of the Screen Cartochists Guild is teaching a course known as "History of the American Labor Movement." On February 26, 1945, it was ascertained through a very reliable but most delicate source that Howard was a Communist.

Sidney Davison, Director. Davison, the director, tenches a course at the school known as "Review of the Week." He has been identified through a highly confidential but most delicate source as a current member of the Communist Party in Los Angeles, as well as by a raid informant of the Los Angeles Office who is at present Community Club, Communist Party.

Dr. Jack Agins. Agins is a medical doctor practicing in Follywood. He has not been definitely identified as a member of the Communist Party. However, his wife, Minna, was identified as a current member of the Communist Party through a most reliable but very delicate source on May 25, 1947.

George Beller. Beller, who is an accountant and an auditor, has been identified through a most reliable but very delicate source on May 25, 1947, as a current member of the Communist Party.

Dorothy Connelly. Through this same source Dorothy Connelly has been identified as a member of the Wilshire-Fairfax Club, 16th Congressional District Communist Party, Los Angeles County.

Leo Gallagher. In 1938, Gallagher was a candidate for the office of Secretary of State in Galifornia on the Communist Party ticket. He is an attorney associated with the law firm of Kats, Gallagher, and Margolis, which law firm handles the legal business of the Communist Party in Los Angeles.

Sanford Goldner. Goldner has been identified by a paid confidential informant of the Los Angeles Office

research director in charge of the Los Angeles Office - CIO and also teaching a course at the school known as "Ourrent Problems of Jewish Life."

Sondra Gorney. Sendra Gorney writes movie reviews for the "Daily People's World", a west coast Communist newspaper and is the wife of movie script writer, Jay Gorney. The Communist affiliations of both Sondra and Jay Gorney are set out in Section I of this memorandum.

Willis J. Hill. Hill is the president and general representative of the Carpenters Union, Local 634. He has not been identified as a member of the Communist Party.

Robert Lees. Lees has been actively writing in the motion micture industry for the past 12 years, having been identified with the Paramount Studios. On Jamury 15, 1945, a very reliable but most delicate source identified Lees as a Communist.

Frances Millington. Millington has not been identified as a member of the Communist Party.

Carleton Moss. Carleton Moss is a negro screen writer who has not been identified as a Communist Party member. Moss is teaching a course at the school known as "The Negro in World Affairs."

Herbert Sorrell. Samell's Communist Party membership is set out in Section I of this memorandum. There is no information indicating that he is currently a member of the Communist Party.

Frank Tuttle. Tuttle, a motion picture director and writer, is at present teaching a course known as "Motion Picture Direction." His Communist Party affiliations are set out in Section I of this memorandum.

Gelia Willby. Willby in 1945 was an organizer for the United Office and Professional Workers of America, CIO, Local 9 and Local 178 in Los Angeles.

tas identified Willby on September 7, 1944, as a Communist in Follywood.

#### Staff

Lillian Ripps. Secretary. Ripps was identified through a very reliable but most delicate source as a Communist on January 16, 1945. She was also identified by this source as a current member of the Communist Party in the Community Subsection in Hollywood, California. This information was verified by Informant who is a member of the Communist Party in Los Angeles. He stated that during 1946, Ripps was a member of the chairman's council Community Subsection, Hollywood Section, Communist Party.

<u>Ivonne Shepherd</u>, Registrar. On February 11, 1947, a very reliable but most delicate source produced information indicating that Shepherd, a Degress had been recruited into the Communist Party by Pettis Perry. Informant blso identified Shepherd as a member of the Communist Party.

#### Teaching Staff

Other members of the faculty included the following:

Minna Agine is the Coordinator for the course, "Current Problems of Jevish Life." She has been identified as a current member of the Communist Party in Hollywood by a most reliable and delicate source on May 25, 1947.

Alvah Beseis teaches a course on, "How to read a Book." She is a novelist, screen writer and critic. Her Communist affiliations are set out in Section I of this memorandum.

Herbert Biterman teaches a course at the school in "Motion Picture Directing." He is employed in the motion picture industry as a director, writer and associate producer. His Communist Party affiliations are set out in Section I of this memorandum.

William Blowitz teaches a course in the school on "Fublicity and Public Relations." Blowitz who is a Communist has been referred to in Section I where his Communist affiliations are set out.

<u>Morris Browda</u> teaches a course on "How to Listen to Hasic." Browda who is a Communist, is described in Section I where his Communist Party affiliations are set out.

Bonnie Claire teaches a course on "Folitical Organization, its Principles and Practices." Claire has been identified by a most reliable but very delicate source on January 16, 1945, as a Communist.

Edward I. Dmytryk teaches a course in school on "Production Preparation."
He is a director and producer in the motion picture industry, currently working for REO Studios. Dmytrk who has been identified as a Communist, is discussed

in Section I where his Communist Party affiliations are set out.

Guy Endore is an author and screen writer. He teaches a course in the school on "The Nodern Novel." Endore Communist affiliations are set out in Section I of this memorandum.

Leonard Fels who has been identified through a highly reliable but very delicate source as a current member of the Communist Party, teaches a course on "Political Economy II." He has been identified as a former member of the executive board, Local 6, International Longshoremen's and Warshousemen's Union from 1942 to 1945. He was also a member of Local 302, International Brotherhood of Electrical Workers.

Carl Foreman on August 1, 1944, was identified through a reliable but most delicate source as a member of the Communist Party in Hollywood. Foreman at present teaches a course on "Screen Writing II."

George Glass was identified as a Communist on January 16, 1945 and February 26, 1945 by a most reliable but very delicate source of information. He at present teaches "Publicity and Public Relations."

Gordon Kahn has been employed in the motion picture industry as a screen writer and also as a feature writer for the "Atlantic Monthly." He is at present teaching a course in "Screen Writing III." On January 16, 1945 and on February 26, 1945, Kahn was identified as a Communist by a vory reliable but most delicate source of information.

Murray Korngold teaches a course in the school on "The Science of Society." He is a labor journalist who has been active in the Liberal Theater Kovement. He formerly wrote articles for "Stars and Stripes." He has been identified through a most reliable but very delicate source as a current member of the Communist Party in Los Angeles.

Katherine McTernan teaches a course in "Three Economic Doctrines -- Kalthus, Marx and Hanson." She formerly was a teaching assistant in the Department of Economics at the University of Southern California and also taught economics at the California Labor School in San Francisco. She has been identified through a most reliable but very delicate source as a current member of the Communist Party in Los Angeles.

Arnold Mesches is a free lance advertising artist and studio sketch artist. He teaches a course in *Drawing and Painting I.* His Communiet affiliations are set out in Section I of this memorandum.

Allan Metcalf teaches a course in "Political Organisation, Its Principles and Practices." He is a former director of the Southern California Committee to Win the Peace, a Communist influenced group. Metcalf was identified by Infor-

mant present time and as a current member of the Communist Farty.

Abraham Olken teaches a course on "Current Problems of Jewish Life."
He is manager of the Los Angeles "Morning Freiheit" Association. He has been identified through Confidential Informants and who are active members of the Hollywood Section of the Communist Party, as a member of the Communist Party. In addition he was also identified as a Communist and a current member of the Communist Party in Los Angeles through a most reliable but delicate source of information.

Sylvan Pasternat teaches a course in "Public Speaking and Parliamentary Law." He was formerly the business agent of Local 1421, United Electrical. Radio and Machine Workers of America, CIO. Although he has not been identified as a member of the Communist Party, his wife Eleanor Pasternak has been identified as a current member of the Communist Party through a most reliable but very delicate source of information.

Fraurrette Pathe teaches a course in "Ceramics, Beginning and Intermediate." She is a dancing teacher and dancer who established her own ceramics studio in Hollywood, about two years ago. Her Communist Party affiliations are set out in Section I of this memorandum which identify her as a current member of the Communist Party in Los Angeles.

<u>Margaret Roma</u> who is running her own Theater Workshop in Hollywood, teaches accourse in The Theatre and Its History. She has been identified as a member of the Communist Party and her Communist connections are set out in Section I of this memorandum.

John Sanford who is the author of several novels, tenches a course on "The Modern Novel." Sanford who is a Communist has been referred to in Section I of this memorandum, where his Communist connections are set out.

Ruth Marrow Slade is a former editor of the Southern California Labor Herald. She was formerly publicity director for the Bussian war Relief and most recently has held the position of executive secretary of the Civil Rights Congress. Slade has been identified as a Communist by Confidential Information of the Los Angeles Office who was a former executive in the Party In the Los Angeles area, but was told not to register for a membership in 1947, but to devote his time to the affairs of the unions.

Hal Smith was formerly a director of the Federal Theater Project in New York and worked for the San Francisco Union, as well as the Workers Laboratory Theaters. Smith who is a screen writer teaches a course in "Screen Writing I." Smith who has been identified as a Communist is referred to in Section I of this memorandum where his Communist Party affiliations are set out.

Lory Titelman is a former director of the Child Care Eursery School at Santa Honica, who teaches the Pre-School Age Child. She has been identified through a highly confidential but very delicate source, as a Communist.

Lloyd Van Dyke is a past president of Local 1421, United Electrical, Radio and Machine Morkers of America, CIO. He teaches a course at the school entitled "Trade Union Principles and Practices." In May of 1946, Van Dyke was identified as a member of the Communist Party by Confidential Informants and who are functionaries of the Communist Party in the Los Angeles area.

During the summer term of 1947 between 65 and 75 instructors and guest speakers participated in the summer session of the People's Educational Center. Of these, the above described individuals as noted have been identified as Communists. According to Informant the People's Educational Center is regarded by the Communist Party and the Hollywood Section thereof as a Communist School and at each term the Communist Party members in the Hollywood Section are urged to attend this school to aid in the development in their particular field, as well as political development. There are Winter, Spring, Summer and Fall terms at the School. The faculty of these schools vary each term, according to available personnel.

## Lincoln Community Book Center, also known as Lincoln Book Shon

The records of the Los Angeles County Clerk's Office in Los Angeles, California, reflect that on July 16, 1943, Eugene Reed, Hollywood, California, had the name of The Lincoln Book Shop filed as a fictitious business name. Reed indicated that he intended to operate the business alone. The August 7, 1943 issue of the "Daily People's World," west coast Communist newspaper contained a feature article reverling that the Lincoln Book Shop would open at 1721 North Highland Avenue, on August 8, 1943. The shop was to be operated by Jack and Jessie Reed. Through a most reliable and very delicate source on August 31, 1944, it was ascertained that Eugene Reed was a Communist and a member of the Communist Political Association in Los Angeles.

Information was obtained through this same source on January 15, 1945, that Eugene John Reed and Jessica Reed were members of the Communist Political Association in the Northwest Section thereof. The report of the Joint Fact Finding Committee of the California Legislature on Un-American Activities for 1947 reflects that in September 1943, the Lincoln Book Shop had been designated by the Los Angeles County Communist Party for the sale of Communist literature to the clubs of the Communist area located in the Hollywood area.

The records of the County Clerk's Office in Los Angeles reflect that on March 5, 1945 the Articles of Incorporation of a group known as the Lincoln Community Book Center, a non-profit, non-stock membership group were filed with the

Secretary of State in California. The purpose and object of the group was to a educate the people of Hollywood. The persons executing the Articles of Incorporation included:

Samuel Freeman of 1962 Glencoe may, Hollywood, California. Freeman was identified as a Communist on February 7, 1944 through information obtained from who furnished information obtained Communist Party in Hollywood.

Elizabeth Glenn of 16042 North Harvard. Los Angeles. Elizabeth Glenn has been reported by Confidential Informant present the Communist Party, as the munist Party.

Emily Gordon who resides at 1056 North Oxford, Los Angeles, California. Gordon was identified as the County literature director of the Communist Party and the Communist Political Association in 1944 and part of 1945, by Confidential Informant

same Informant revealed that in August of 1945, Gordon was nominated for the State Committee of the Communist Party but was not elected inasmuch as other leading comrades criticized her for being bureaucratic. Through the information obtained from a paid reliable informant of the Los Angeles Office Communist Party in Los Angeles, it was ascertained that on April 21, 1947, Gordon had been dropped from the membership because of a "right opportunist disagreement".

During June 1946, Confidential Informant of the Los Angeles Office advised that the officers now serving on behalf of the Lincoln Community Book Center were John Howard Lawson, President; Jaldo Salt, Vice President and Kiriam Logan, secretary. The Communist background of both Lawson and Salt, who are screen writers in Hollywood has been set out in Section I of this memorandum. Miriam Logan, the secretary, was identified as a member of the Communist Party at San Pedro, California from June 1944 until December of 1946 by Bessie De Ford, a member of the Communist Party who is an informant of the Los Angeles Office.

Confidential Informant of the Los Angeles Office, who is a functionary of the Communist Party in that area, advised that from 1945 through April 1947, the Lincoln Book Shop was the outlet of Marxist and Communist literature in Hollywood, California and that all clubs of the Hollywood Section Communist Party purchased literature at that store.

This same informant advised on May 1, 1945, that this book center was closed because of its poor financial condition. He stated that as of July 1947, the Communist Party does not maintain a book shop in the Hollywood area indicating that the Communist subsections in the Hollywood area presently obtain their literature from the home of Clarence L. Ricklefs, 984 Palm Avenue, Los Angeles.

Ricklefs is literature director for the Community Subsection, Hollywood Section of the Communist Party.

#### The Lotion Picture Democratic Committee

The "Studio Call" official organ of the Conference of motion Picture Arts and Crafts, for June 30, 1938, stated that the Democratic Committee was a progressive political organization which should have the support of every employee of the motion picture industry. A full page advertisement appearing in this paper gave the aims of the Motion Picture Democratic Committee as follows:

- 1. To support and extend the New Deal nationally; to bring a new deal to California.
- 2. To remove from office all those officials who have made the government of California a government by the corporations.
- 3. To effect and maintain complete political freedom within the motion picture industry.
- 4. To aid in uniting all progressive forces within the Democratic Party, convinced that a liberal victory can be acheived at this time only by working within the Democratic Party.
- 5. To coonerate with all groups and persons who are working to re-establish democracy in the State, and oppose all movements which tend to split the progressive forces in California.
- 6. To support those candidates who on the basis of their records are best qualified to forward these aims.

Dugene Lyons on page 289 of his book, "The Red Decade" stated: "The Motion Ficture Democratic Committee, a front for Stalinist fund raising, had no trouble rounding up seventeen hundred members." Kena i. Vale, an admitted Communist, in 1940 made a sworn statement in which she stated that perhaps the most bazan flourish given to the Olsen for Governor campaign was provided by the fresh ideas and naive politics of the Motion Picture Democratic Committée, called by those who still ventured to express their dislike of "Hollywood-itis." The motion Picture Democratic Committee was conceived and delivered by the Los Angeles County Political Commission of the Communist Party in the spring of 1938, in the home of Al Lane, 3989 Denker, Avenue.

Confidential Informant of the Los Angeles Office, referred to the August 1935 speech of George Dimitrov, head of the Communist International, as the famous "Trojan Horse" speech. Announcing the united front program of the Communist Party, he stated that as a part of this program the period

{ known as the "popular front" was brought about with the August 23, 1939 signing of the Hitler-Stalin Pact. He related that many of these fronts which were formed during this period were established to influence and support the foreign policy of the Soviet Union. He referred to the "collective security" proposal and that the Communists everywhere were instructed to drop all revolutionary ideas and pose as liberals taking part in all established government affairs. He stated that in the United States they were instructed for voting purposes, to support the candidates of the Democratic Party. He related that they were to assume a "liberal" position and work to get themselves into any positions in political circles where they could use their positions and influence to create and gain support for the policies of the Soviet Union. related that in following this line and this policy, the Communists in the Hollywood motion picture industry met up the Motion Picture Democratic Committee. He related that during the year 1938, this organization was going full force and was a very influential group in California and particularly in the Hollywood area. However with the signing of the Hitler-Stalin Pact, he stated that the Hollywood Lotion Picture Democratic Committee changed its line shortly thereafter, at which time it began colling the President a "war monger" and that he was dragging the United States into the "imperialistic" war.

Early in 1940, according to Informant the motion Picture Democratic Committee was morking in cooperation with the american peace crusudes and sponsored peace meetings throughout Southern California. He stated in the organization issued a "newsletter" dated March 26, 1940, calling attention to a "knock-out script" written by Michael Blankfort, Jerome Chodorov, Joseph Fields, Paul Trivers, Carl Dreher, Cyril Kramer and okayed by the Hollywood Peace Council. This was to be presented at a rally at the Olympic Stadium on April 6, 1940, under the banner, "America Declares Peace."

According to this was the last meeting at which the motion Picture Democratic Committee actively participated. In the publication "med Pascism" compiled by Jack Tenney, California State Senator and Chairman of the California Joint Pact Finding Committee of the 56th California Legislature, information is set out that the following persons were officers of the motion ricture Democratic Committee in 1939 and 1940. The official stationery of this organization also reflects the same data.

Philip Duane
Melvym Jouglas
Miriam Honkins
John Ford
Maurice Murphy
Gordon Rigby
Herbert K. Sorrell
Harold Buchman
Al Caya
John Gromwell

Chairman
First Vice-Chairman
Second Vice-Chairman
Third Vice-Chairman
Secretary
Treasurer
Executive Board Member
Executive Board Member
Executive Board Member

Executive Board Henber

Screen writer
Screen actor
Screen actress
Motion picture director
Writer
Writer
Labor official
Screen writer
Teamster Union
Actor and director

Secretary of Technicians Porval Crutcher Executive Board Member Guild No. 683 John Gree Executive Board Hember Labor leader Executive Soard Wember Labor leader, Set Direc-Edward Mussa tors Guild Ecreen director Irving Fichel Executive Board Member Cloria Stuart Executive Board Jember Screen actress Frank Tuttle Executive Board Member Screen writer and direc-

Haurice Murphy, Harold Buchman, Herbet K. Sorrell, Morval Crutcher, and Frank Tuttle have been identified as being affiliated with the Communist Party either past or present and their Communist connections are set out in Section I of this memorandum.

#### Philip Junne

Philip Dunne, as reported in an affidavit given by Rena Vale, a former member of the Communist Party before the Assembly Fact Finding Committee on Un-American Activities in California, on November 9, 1942, was a screen writer and representative of the Motion Picture Democratic Committee, as well as a member of the Los Angeles County Political Commission of the Communist Party.

#### Maurice Thomas Lurchy

Murphy, according to the records of his local draft board, which is Board Number 247, Beverly Hills, California, was an actor for 19 years. He has been treated for epilepsy since 1935. Through a most reliable but very delicate source, murphy was identified on May 19, 1947, as a member of the Korthwest bection of the Hollywood Section of the Los Angeles County Communist Party.

#### Cordon Rigby

The Hollywood trade magazine "Variety" for September 12, 1945, reflected that Lieutenant Colonel Gordon Rigby retired from the Army after 4 years of survice with the Signal Corp. The "Variety" also reflected that he was a veteran of Norld Mar I and an ex Hollywood writer and director at Columbia Studios. According to a most reliable but very delicate source Gordon Rigby, on August 31, 1944, was a member of the Communist Political Association, Northwest Section, Los Angeles, California, who had been on special leave from the Communist Party since before December of 1942.

#### Hollywood Democratic Committee

The Hollywood Democratic Committee, according to Confidential Informant was set up in January 1943. The aims and purposes of this organization were snown by a circular issued at the time of the organization meeting held on Jan-

uary 14, 1943. They were as follows:

- 1. To support national, state and local legislation essential to victory in war.
- 2. To clarify political issues in relation to the war effort and to promote discussion and education for this purpose.
- 3. To support candidates who are best fitted to serve a nation at war and who seek office on a "win-the-war" clatform.
- 4. To cooperate with other organizations in Los Angeles and throughout the state and nation, whose aims are similar to our own.

Confidential Informant in referring to this new organization, stated that for all intents and purposes it was nothing but the revival of the Motion Picture Democratic Committee previously discussed in this section of this .neworandum. According to the activities of the Hollywood Democratic Committee during the time of its existence coincided with the line of the Communist Political Association, which was "collaboration with capitalism" because of the needs of the Soviet Union for assistance. On September 25, 1943, Informant that the activities of this organization were confined largely to the open political field, such as putting pressure on law makers, local and national, and to have legislation passed which was either soonsored or supported by the Communist element in the United States, particularly in the Hollywood area. He stated that this pressure was exerted in two ways, (1) by forming delegations to visit law makers in an attenot to intimidate them, and (2) by a campaign of written propaganda circulated among labor unions and other organizations and the setting up of "committees of correspondence," the purpose of which was to flood the Congress with letters demanding the passage of measures which fell in line with the program of the Communist Party at that time.

On July 26, 1944, letterhe ds and literature issued by the hollywood Democratic Committee reflected the following persons were elected officers for the coming year.

Marc Connelly
John Croawell
Gene Kelly
E. Y. Harburg
Horval D. Crutcher
Albert Dekker

Chairman
Vice Chairman
Vice Chairman
Vice Chairman
Secretary
Treasurer

This same literature reflected that the organization had an executive board of 88 members. Of this number 22 have been identified as Communists through information obtained by the Los Angeles Office, through a most reliable out very

delicate source. Of the 22 known Communists, the following individuals whose Communist Party affiliations are set out in Section 1 of this memorandum, have been identified with the motion picture industry.

Margaret Bennett Mills
Herbert Biberman
Henry Blankfort
Sidney Robert Buchman
Morval Dixon Crutcher
Edward Daytryk
Edward AcCreary Gilbert
Donald Alexander Gordon
Louis Harris

Mrs. Nora Hellgren
Rex Ingram
Donald Key King
John Howard Lawson
Barbara Alexander Myers
Samuel Badisch Ornitz
Mortimer Milliam Pomerance
Herbert K. Sorrell

In addition to the above listed Communists it was also known that such prominent Communist Party figures in the motion picture industry as Frank Tuttle, motion picture director, were also active in this group. It has also been reported by Confidential Informant that John Garfield, the pro-Communist actor, was associated with this group. Carfield has been identified by as a member of the Communist Party. Garfield also, according to Informant has been affiliated with the Young Communist League, the Hollywood Anti-Mazi League both of which were Communist front groups.

During 1944 the Hollywood Democratic Committee grew to be one of the most important political groups in Southern California, according to Confidential Informant He reported that this was primarily due to its connection with the motion picture industry and the prestige derived therefrom.

This organization continued its political activities in the 1944 elections and announced that it was to become a permanent group, cooperating with and supporting the Political Action Committee and other progressive groups in politics.

On January 25, 1945, the "Daily worker" carried an article reflecting that 100 Hollywood leaders sent a wire to President Roosevelt, requesting him to terminate the proceedings against Harry Bridges. The article reflected that the action was taken at a dinner sponored by the Hollywood Democratic Committee. Among the signers of this telegram were Communists and many individuals who have supported the Communist movement in Hollywood. This article reflected that John Howard Lawson, writer; Jack Hoss, producer; and Dalton Trumbo, writer, all known Communists in Hollywood, were among the signers of this communication. These individuals identified as Communists above are referred to in Section 1, where their Communist affiliations are set out.

On June 6, 1945, in Hollywood, California, a meeting was called by the Hollywood Democratic Committee, at which time the name of this group was changed by unanimous decision to the Hollywood Independent Citizens Committee of the Arts,

#### Sciences and Professions

#### Hollywood Independent Citizens Committee of the Arts, Sciences and Professions

advised on April 4, 1946, that the organization of the Independent Citizens committee of the arts, Sciences and Professions by the Communist Party was directed and planned in his office at the "Daily morker" in 1944, by Lionel Berman of the Communist Party Cultural Section, and Joseph Field of the Morkers Library Publishing Company. He also advised that this organization was a Communist controlled group in spite of the fact that the majority of the membership was not Communist and a minority of the Communists were directing it.

with regard to the Hollywood Chapter of the Independent Citizens Committee of the Arts, Sciences and Professions, Confidential Informant of the Los Angeles Office, related that a meeting was called of the members of the Hollywood Democratic Committee at the American Legion Hall in Hollywood on June 6, 1945. He stated that at this meeting approximately 300 individuals were in attendance all believed to be members of the Hollywood Democratic Committee.

Whose information is set out under the Ecreen ariters Guild in this memorandum, was chairman of the meeting. He related that Herman Shunlin a motion picture producer, who has been affiliated with a long line of Communist organizations was present and proposed that the new organization which was known as the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions affiliate with the National organization called the Independent Citizens Committee of the Arts, Sciences and Professions. According to John Howard Lawson led the Communist elements in this meeting. He stated that the ballot which had been previously selected was voted on as mere formality and many of the members of the executive committee of the Hollywood Democratic Committee were elected and continued as members of the executive committee of the Independent Citizens Committee of the Arts, Sciences and Professions.

Confidential Informant stated, with regard to this change in name and apparent change in complexion of the organization, that it was due to the fact that the Communist Party line had changed. He stated that from June 1945 until February 11, 1947, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions had followed those of the Communist Party in the economic and political fields. He related that during the existence of this organization, it was the principal pressure group using the prestige and influence of the Hollywood motion picture industry to support legislation endorsed by the Communist Carty and its sympathizers. A dodger stamped September 11, 1945, which is in the possession of the Los Angeles Office reflected that there were 98 members of the erecutive council of the Hollywood Independent Citizens Committee of the Arts. Sciences and Professions. Of this number 14 have been identified as Communists to yourh the most reliable but very delicate sources. These individuals. are listed below and their Communist connections are set out in Lection I of this me.aorandum.

> Sidney Robert Buchman Abram S. Burrows Louis Harris John Howard Lawson Jack Loss Earl Hawley Robinson Frank Eright Tuttle

William Frank Blowitz
Morval Dixon Crutcher
Rex Ingram
Sam Moore
Hortimer William Fomerance
Dalton Trumbo
Margaret Bennett Wills

In December of 1946 Confidential Informant reported that the National Headquarters of the Independent Citizens Committee of the Arts, Sciences and Professions was contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a new so-called liberal group in the United States.

In January of 1947 Confidential Informant stated that the Holly-wood Chapter of this organization was preparing to go out of existence under its present name and emerge as the Hollywood Branch of the new organization which was formed in New York City on December 28 and 29, 1946, called the Progressive Citizens of America. This latter group was formed by the merger of the now defunct Independent Citizens Committee of the Arts, Sciences and Professions and the Mational Citizens Political Action Committee.

#### Progressive Citizens of America

According to Confidential Informant of the Los Angeles Office, the Southern California Chapter of the Progressive Citizens of America was organized on February 11, 1947. A leaflet which was distributed in the Los Angeles area prior to February 11, 1947, announced that a meeting would be held on that date for the purpose of organizing this organization. The leaflet announced that Jo Davidson, National Chairman of the Progressive Citizens of America would be the principal speaker. For identification purposes it should be pointed out that Jo Davidson has been identified by confidential informant of the New York Office, as a Communist.

206

Office reported that Edward Nosk acted as Chairman of the organizational meeting for the Progressive Citizens of America. Nosk, who outlined the purpose of the meeting introduced Dr. Linus Pauling. Pauling discussed the production of atomic fenercy and the atomic bomb and its significance to world government. John Cromwell, the retiring Chairman of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions commented regarding the consolidation of the Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

Jo Davidson, the National Chairman, then explained the our rose of the new organization. Following Davidson's remarks, Robert n. Kenny, former attorney general of California, was elected chairman of this branch. Vice Chairman elected were Edward Rosk, Foward Roch, Dr. Linus Pauling, Lena Rorne, Lenial Ostrow and Gene Kelly, and Ers. Milliam Dieterle, secretary.

Of the 100 directors elected, the following known Communists, whose Communist Party affiliations are set out in Section I of this memorandum were included:

Sam Albert
Edward Biberman
Abe Burrows
Lou Harris
John Howard Lawson
Anne Revere
Earl Robinson
Dalton Trumbo

Margaret Bennett Mills
Henry Blankfort
Howard Da Silva
Sam Moore
Fred Rinaldo
Adrian Scott
Frank Tuttle

In addition, the following Communists who are not identified in Section I of this memorandum were also elected to the board of directors:

#### Dr. Murray Abowitz

Dr. Abowitz, who is presently practicing medicine at 658 South Bonney Brae Avenue, Los Angeles, has been identified by a most highly confidential but delicate source in 1943 as a member of the Medical Branch, Professional Section, Los Angeles Country Communist Party.

#### Philip M. Connelly

Connelly is a former president of the Los Angeles Newspaper Guild, Confidential Informant of the Los Angeles Office who is

Los Angeles, reported on July 16, 1947, that connelly was paying 210.00 per month to the Los Angeles County Communist Party as a sustainer fee. She stated that Connelly pays this fee, \$10.00, regularly and other CIO functionaries also pay a regular sum monthly. Connelly is at present secretary-treasurer

of the Los Angeles Industrial Union Council. In addition to this information related that in the first part of 1943, she attended a meeting which was attended by some 30 Communist Party members at which Connelly was present. According to Connelly identified himself as a Communist and attacked the leaders of the Communist Party at that time.

#### Charles J. Kats

Katz is an attorney in Los Angeles. He signed the brief of the Los Angeles County Communist Party petition filed before the California Supreme Court in June of 1942 placing the Party on the ballot. John Leach, former Communist Party organizer testified concerning Katz before the grand jury as follows: "I knew Katz as a Communist Party member; he was active in professional study groups, organizing professional study groups in Hollywood for the Communist Party. Natz was in the Communist fraction of the Anti-Nazi League. Katz received membership book from Stanley Lawrence...."

#### Ben Margolis

Through a highly confidential but most reliable source, it was ascertained that Ben Margolis was a member of the Engels Branch of the Los Angeles County Communist Party during 1946. Margolis was formerly a law partner of Katz, Gallagher and Margolis, a legal firm which represented CIO local unions and Communist Party members.

### Loren Hiller

Discontinued Informant advised that Willer, a negro attorney in Los Angeles, was affiliated in 1937 with the Communist Party, having Communist Party book number 75-393. According to Willer's Party name was Laurence Rossmore. Willer has also been identified with the National Lawyers Guild.

#### George Pepper

Pepper is the executive director of the Arts, Sciences and Professional Council of the Progressive Citizens of America. Through a most reliable but very delicate source of information, Pepper was identified on July 22, 1943, as a member of the Los Angeles County Communist Party. He was also identified on June 30, 1944, through this same source as a member of the Communist Political Association.

According to Confidential Informant of the Los Angeles Office, Robert of Kenny, the chairman of this chapter during the past several years had been affiliated with or active in numerous Communist front organizations.

The program of the Progressive Citizens of America both in California and nationally has closely peralleled that of the Communist Party. This was one

of the first organisations to most vigorously attack the President's proposal for aid to Greece and Turkey, as did the Communist Party. Also this organisation joined with the Civil Hights Congress, a national front organisation, in protesting against the city authorities of Peoria, Illinois, and Albany, New York, who failed to permit Paul Robeson to speak in the public schools. The national organisation is now publishing a monthly paper called the "Progressive Citizens". This paper is being circulated by the California Chapter. The California group is represented on this staff by the following individuals: Herman Shumlin; Norman Corwin, radio commentator; John Cromwell, writer; Lillian Hellman, writer, Gene Kelly, actor; Frederic March, actor; Robert W. Kenny, ex-California State Attorney General; and Paul Robeson singer and actor.

With regard to Herman Shumlin, Informant has reported that he was one of the endorsers of the American Peace Mobilization, a Communist front organization, a member of the League of American Writers, and a teacher at the Hollywood Writers School.

Norman Corwin, according to was a lecturer at the Hollywood School for Writers and a member of the Independent Citisens Cormittee of the Arts, Sciences and Professions.

The writer, John Cromwell, has been referred to by Informant as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and also having participated in radio forums sponsored by the Hollywood Democratic Committee in Hollywood on January 5, 1945.

The writer, Lillian Hellman, according to has been a member of the League of American Writers, the American Peace Mobilization, the Independent Citizens Committee of the Arts, Sciences and Professions, and connected with the Joint Anti-Fascist Refugee Committee.

Actor Gene Kelly has been identified by the as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and a member of the Progressive Citizens of America.

Actor Frederic March has been referred to by Informant was a former member of the Independent Citizens Committee of the Arts, Sciences and Professions. has reported that March is a member of the Communist Party.

Former California State Attorney General Robert M. Kenny has been identified as co-chairman of the Progressive Citizens of America. He also, according to the was affiliated with the National Win the Peace Conference and a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

Singer Paul Robeson has been identified as having been active in the American Peace Mobilization, the National Win the Peace Conference, and the Council of African Affairs by Informant

The above referred to organizations are discussed in this section of the memorandum, with the exception of the Council of African Affairs, a Communist influenced group.

The Progressive Citizens of America on Lay 9, 1947, issued an ultimatum printed in the "Daily Variety", Hollywood trade publication, protesting the investigations being conducted by the House Committee on Un-American Activities and defending the rights of the Communist Party in the United States.

Confidential Informant related that the Progressive Citizens of America held a meeting for Henry A. Hallace in the Gilmore Stadium on the night of May 19, 1947, According to the "Baily People's Horld," Hest Coast Communist newspaper on May 21, 1947, 30,000 people were in attendance. According to the Coast Communist newspaper on May 21, 1947, 30,000 people were in attendance. According to the Coast C

According to Informant the Progressive Citizens of America established a division in Hollywood in June 13, 1947, at a meeting called by Rose Hobart, screen actress; John Garfield, actor, Paul Draper, actor; and Anne Revere, screen actress. According to this unit is to be known as the Hollywood Arts, Sciences and Professions council of the PGA. Its chairman is John Cromwell, screen director and the group's executive director is George Pepper. The purpose of this Council, according to the stational PGA group endorses and supports. The Communist affiliations of Garfield, Revere and Pepper have been previously set out as have the affiliations of Cromwell with Communist infiltrated or influenced organizations.

This council published a brochure in early July of 1947 announcing that a conference on the subject of thought control in the United States was to be held at the Beverly Hills Hotel from July 9-13, 1947 under the auspices of the Progressive Citizens of America. This brochure announced that "in recent months an increasing number of incidents have occurred, indicating an unhealthy tendency in our national life—a tendency to prevent freedom of individual expression which had always been the guarantee of our democratic culture. This conference has been called in order to document and examine these incidents separately and as part of a majority tendency. If such a tendency does exist and continues to develop unchallenged, it can lead in only one direction—biased control of the thought patterns of all the American people."

The opening session of this conference which was attended by Agents of the Los Angeles Office was addressed by John Howard Lawson, leading Communist Screen writer in the motion picture industry whose Communist Party affiliations are set out in Section I of this memorandum. Lawson commenced his remarks by mentioning that various individuals had recently accused Henry Wallace of giving Europe a false impression of America by saying that America is not imperialistic and

has no imperialist aims. In his speech Lawson reviewed the historic struggles of progressive forces and individuals throughout United States history and also pointed out the imperialistic actions in its past and present foreign policy. The keynote speaker of the opening sessions was horman Corwin, who according to Informant has a session in sessions was horman Corwin, who according to Informant has been accorded to the Party that it would be difficult to say he is not a memoer and who has heard discussed favorably by Communist Party officers on numerous occasions in connection with the Communist Party program of infiltration in the motion picture industry. Corwin in his address comdemned the war psychosis being put upon the people today and also condemned the activities of such groups as the House Committee on Un-American Activities, the Tenney Committee, which is the California State Un-American Activities Committee and the Hearst Press.

At the final session of the conference on thought control held on the evening of July 13, 1947, Robert Kenny, an executive of the PCA stated that the organization stands "for nationalization of public utilities, the coal industry, and steel industry and any other industry where nationalization would advance the common good." Kenny stated frequently that free enterprise was not working and that those proponents of this economy should admit this and reach for new solutions to the changing economic problems of our complex system. Prior to the adjournment of the conference, resolutions were adopted including the signing of a letter to the President advising him of the vicious type of thought control existing in the United States and that thought control evidenced a trend toward fascism. The resolution advocated the abolition of the Un-American Activities Committee and the abandonment of the Truman Doctrine. It further called for the discontinuing of the loyalty test recently instituted by the Federal Government.

it was ascertained that George Pepper and Maldo Salt, who have previously been identified as Communists in Hollywood, had charge of all the arrangements for this thought control conference. In addition the program reflects that the following individuals, who have previously been identified as Communists either in Section I or Section III in connection with the various Communist front organizations active in the Hollywood area, participated actively in this program.

Edwar Riberman
Fhilip Stevenson
Sam Ornitz
Charles J. Katz
Horris Carnovsky
Dr. Hurray Abowitz
Helvin Levy
Donald Ogden Stewart
Adrian Scott
Gele Sondergaard

Albert Maltz
Dan Jarves
George Jklar
Howard Da Silva
Anne Nevere
Guy Endore
Wilma Shore
Sam Hoore
Lee Cobb

#### Hollywood Anti-Nazi League

The Hollywood Anti-hazi League was set up. in the motion picture industry

for the purpose of defending America's democratic rights against kazi influence. The organization had among its original officers such well-known Communist as Herbert Biberman, director, and Gale Sondergaard, actress. The Communist Party affiliations of these individuals are set out in Section I. Following the Hitler-Stalin Pact and the consequent change in the Communist Party line from opposition to fascism to a program of general isolation, the organization was liquidated.

#### Hollywood League for Democratic Action

According to Informant the Hollywood League for Democratic Action was made up of the same people who were active in the Hollywood Anti-Nazi League although its activities were just the reverse of the Anti-Nazi League because of the change in the Communist Party program. Many of the leading people in this organization were also identified with the Communist Party, such as Dalton Trumbo, Frank Tuttle and John Mexley. The Communist Party affiliations of these individuals are set out in Section I of this memorandum. This organization dropped out of the picture with the coming of the American Peace Mobilization.

#### The American Peace Lobilization

This organization was a national Communist front group which, in Hollywood, was under the leadership of Herbert Biberman. Other known Communists active in this movement were John Howard Lawson, Dalton Trumbo, Frank Tuttle and Guy Endore. The Communist Party affiliations of these individuals are set out in Section Is—Many of the so-called "intellectuals" who had been active in Communist front movements in Hollywood were also active in supporting the American Peace Mobilization.—Probably one of the most prominent of these so-called "intellectuals" was Donald Ogden Stewart, a member of the League of American ariters, International Labor Defense, Screen Writers Guild, and the Hollywood ariters Mobilization, according to Confidential Informant

#### The Joint Anti-Fascist Refugee Committee

Informant related that from 1937 on, during the period of the Spanish Revolution, numerous Communist front groups were formed in the United States to assist the Communist cause in Spain. Prominent among these groups were the Spanish Refugee Ship Mission, the Medical Bureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Mriters in Exile, and the United American Spanish Aid Committee. These groups had found membership and support among the intellectual group in the Hollywood area. The remnants of these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. This organization, a Communist influenced group, was said to be interested only in those refugees whose political opinions coincided with those who were in control of the Committee.

made available an official directive from the

212

"National Org. Dept." addressed to "Dear Courades." This directive which was dated April 13, 1943 stated in part:

"The Joint Anti-Fascist Refugee Committee has undertaken the patriotic duty of organizing a mass campaign for the release and rehabilitation of anti-Fascist refugees in North America......Commade Browder placed this question as one of paramount concern to America.....We are therefore suggesting that your State Executive Committee discuss how the Y.C.L. can effectively participate in this campaign......and would also be well if every district made a contribution to work of this committee.....We are sending you under separate cover publicity petitions and post cards....."

from lit was ascertained on February 16, 1945, that Felix Kusman of the national office of the Joint Anti-Fascist Refugee Committee and Marian Owens of the San Francisco Chapter of the Joint Anti-Fascist Refugee Committee met with Carl Winter, at that time President of the Los Angeles County Communist Political Association, regarding the Joint Anti-Fascist Refugee Committee policy. Carl Winter summarized the decisions made at this meeting as follows:

- 1. Consolidation of the Los Angeles and Hollywood offices of the Joint Anti-Fascist Refugee Committee should be effected.
- 2. An executive committee should be established.
- 3. Closer relations with War Veterans should be effected.

The following officers, past and present of the Los Angeles Branch of the Joint Anti-Fascist Refugee Committee are known Communists:

One Helen Manfield Fischer at present is executive secretary of the Los Angeles Branch of the Joint Anti-Fascist Refugee Committee, having held this position since at least April 7, 1942. Informant

Communist Party Headquarters in los angeles produced data reflecting that Fischer on October 26, 1943, was listed as a guest to be invited to the Los Angeles County Communist Convention held October 30, 31, 1943 in Los Angeles. She was listed as a guest from Branch B (Cartoonists of the Northwest Section of the Los Angeles County Communist Party). This data was further confirmed by information received from a most reliable but very delicate source on November 16, 1943, which reflected that she was a member of the Communist Party.

According to the information obtained from

Communist Party headquarters, the

Joint Anti-rascist Refugee Committee since vanuary 5, 1945 has orened the "Spanish

Refugee Appeal." The letterheads of this "Spanish Refugee Appeal" of the Joint

Anti-Fascist Refugee Committee list among others 14 individuals from the motion

picture industry of whom the following are known Communists and their Communist

connections are set out in Section I of this memorandum.

Canada Lee Albert Halts Karen Horley

#### Robert Rossen Balton Trumbo

An an example of the fund raising activities of this group, Confidential Informant of the Los Angeles Office, who is a Communist Party member, advised on Pay 19, 1945 that the women's division of the Joint Anti-Fascist Refugee Committee held a Spanish Refugee Appeal luncheon at the Beverly Hills Hotel on May 2, 1945. The sponsors of this luncheon included the following persons identified with the motion picture industry, according to this source:

Mrs. John Howard Lawson, identified as a member of the Los Angeles County. Communist Party through a very reliable but most delicate source on November 16, 1943.

<u>Mrs. Albert Maltz</u>, also identified as a member of the Communist Party by this same source on the same date.

Mrs. Dalton Trumbo was also identified as a member of the Communist Party through this same source on this same date.

Mrs. Frank Tuttle, she was identified as a member of the Los Angeles County Communist Party on December 19, 1946 b

was identified as a Communist through a most reliable but very delicate source on the following dates, August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945.

The following Hollywood personalities have appeared as headliners for the Joint Anti-Fascist Refugee Committee in the Los Angeles functions of this group:

Olivia de Haviland and Phillip Dorn on March 12, 1943. This information was obtained from Confidential Informant of the Communist Party, who furnished this data on March 30, 1948.

Paul Robeson and Hazel Scott on August 5, 1943. This information was obtained from the West coast Communist newspaper the "Peoples Forld" on July 10, 1943.

John Garfield and Paul Robeson on February 4, 1945. This information was obtained from personal observation of a Special Agent of the Los Angeles Field Division.

Rita Hayworth. According to the "Peoples World" of June 20, 1946, Rita Hayworth was listed as the honorary chairman of the women's division, Spanish Refuges Appeal for a function on June 2, 1946.

214

#### The Actors Laboratory

The Actors Laboratory, according to Confidential Informant is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors and writers affiliated with the motion picture industry. He stated that this school was formerly located in New York City under the name of the Group Theatre. The Group Theatre was said to be affiliated with the New Theatre League, an alleged Communist venture. He related that the New Theatre League, from about 1932 until 1938, was a propaganda agency making use of the stage as a medium which was successful in turning out actors who later served the Communist movement in the United States. He reported that the Actors Laboratory cooperates with such organizations as the Hollywood Writers Mobilization and formerly the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

The certificate of incorporation of this organization filed in the County Clerk's Office in Los Angeles reflects the following aims and purposes of this organization:

- "1. To conduct classes for study of theatre arts, acting, dancing, stage craft, play writing, radio acting and performing.
- 2. To conduct classes in the study of analysis of contemporary plays, moving pictures and radio programs.
- 3. To produce and present dramatic material such as plays, review and radio programs, for the purpose of informing and educating the members of the public.
- 4. To conduct social affairs deemed to be for the benefit and interest of the members of this corporation.

Through a most reliable but very delicate source, information contained in a report prepared by Elizabeth Leach, organizer of the Morthwest Section of the Los Angeles County Communist Party Political Association, was obtained on January 16, 1945, from which the following is quoted:

"To provide a center for professional actors to experiment with and develop their acting technique, to provide a means by which professional actors can render greater war service; and a school.

"The laboratory has quite an extensive camp show program which has now demanded to include overseas units and hospital shows. It is now presenting weekly a program of one act plays to finance the war service program which have been very favorably reviewed in the press. There are very serious weaknesses in relation to the political content of the material presented by the laboratory. (Tendencies toward estheticism, pessimism) and some of the weaknesses of the group theater have been carried over since many of the leading figures of the laboratory are from the group."

Century Fox Studios, furnished the names of the executive board members of the Actors Laboratory as of April 7, 1947. There were 19 names shown on this list. Out of this number 11 have records of Communist activities and membership. The following 10 individuals have been previously identified in Section I of this memorandum as Communists where their Communist connection are set out:

Roman Bohnen
J. Edward Bromberg
Larry Parks
Art Smith
Abraham L. Polonsky

Mary Tarcai Lloyd Bridges Phoebe Brand Morris Carnovsky Hy Kraft

Jack Bragin, also one of the executive board members is an attorney whose practice is confined to the motion picture field. According to a most reliable and very delicate source of information, he has also been identified as a Communist.

According to the there are 11 members of the faculty of the school of the Actors Laboratory. Or these 11 members the actress Jacobina Caro and actress Phoebe Brand are Communists and their Communist Party affiliations are set out in Section I of this memorandum.

## The American Youth For Democracy

The American Youth for Democracy, a nationally known Communist youth movement, has received the support of many Communists and Communist sympathizers in the Hollywood area. The American Youth for Democracy is a successor to the Young Communist League. Among those individuals in the motion picture industry who have been active in the support of this group are Edward Dmytryk, director, Ring Lardner, Jr., writer, Dalton Trumbo, writer, Albert Malts, writer, Sam Ornits, writer and John Howard Lawson, writer, all of whom are known to be Communists. The Communist Party affiliations of these individuals are set out in Section I.

#### Citizens Committee for the Motion Picture Strikers

This organization, according to Confidential Informant set up for the purpose of aiding the strike in the motion picture industry which occured in March of 1945. This strike developed as a result of a jurisdictional dispute between the Conference of Studio Unions and the IATSZ and was discussed under the section headed "Conffrence of Studio Unions." He stated that this Committee was under Communist control and that it was made up of individuals who were active in such Communist front groups in Hollywood as the Hollywood Writers Mobilization and the Hollywood Independent Citizens Committee, as well as the Screen Writers Guild. Known Communist Party members, were active in leading this Committees. They included Frank according to Tuttle, Edward Dmytryk, and Mrs. Sadie Ornitz, wife of Sam Ornitz, formerly a Communist Party functionary in Los Angeles. The Communist Party affiliations of Tuttle, Dmytryk, and Sem Ornitz are set out in Section I of this memorandum. related that the entire strength of the Communist Party was concentrated on the strike through this Committee. He stated that leaflets and bulletins signed by the Los Angeles County Communist Party and other Communist Party branches were distributed freely by members of this group who engaged in picket duty.

#### The National Committee to in the Peace

Confidential Informant related that this organization came into existence in Hollywood on May 12, 1946, and was sponsored by many individuals who have previously been affiliated with the Communist movement through various front organizations. In this connection, it should be pointed out that the Mational Committee to Win the Peace is known to have been promulgated and supported by the Communist Party, its press and supporters. The Los Angeles meeting held on May 12, 1946, referred to above, was under the guidance of Communist William Pomerance, Executive Secretary of the Screen Writer's Guild, end Communist sympathizer Willis J. Hill, President of the People's Educational Center. The Communist infiltration and influence in these two groups have been discussed in this section of the memorandum.

#### The Hollywood Forum

The Hollywood Forum, according to Informant was held under the auspices of the "Daily People's World," West Coast Communist newspaper. This group, devoted to the discussion of Communism or Communist propaganda, was under the control of many Communists and Communist sympathizers affiliated with the motion picture industry. Individuals who have been active in this group include Waldo Salt, Sam Ornitz, John Howard Lawson, and Alvah Bessie, all of whom have been identified as Communists. Their Communist Party affiliations are set out in Section I of this memorandum.

#### John Barnes and Associates

In August of 1946 Confidential Informant

that this organization was a recently formed "public relations"-type group
which had announced that its functions were to "see that liberal, progressive
commentators such as are listed as supporting the organizations, are kept on
the air as an antidote to the radio prostitutes who put their personal wellbeing above that of their fellow Americans...." Among the persons listed as
supporting this group who are directly or indirectly connected with the
Hollywood Film Industry are: Averill Berman, radio connected with the
member of the Executive Council of the Hollywood Independent Citizens Committee
for the Arts, Sciences, and Professions, and Peter DeLima, radio commentator
who has been connected with the Progressive Citizens of America as well as the
Hollywood Writers Hobilization. All of these organizations mentioned above
have been subjected to Communist infiltration or influence. Confidential
Informant Fibried that also listed as supporting this venture were busincomment to the Angeles, all of whom lean toward the Communist position.

#### Mestern Council for Progressive Business. Labor and Agriculture

Confidential Informant has related that this is also a pressuretype organization in the Hollywood Section which cooperates with John Bernes
and Associates. This group, according to is obviously a Communist pressure
group because of the names given as supporting it. Some of them are: Paul
Robeson, Bartley C. Crum, and Robert W. Kenny. The Communist affiliations of
Kenny and Robeson are previously set out in this section of this memorandum.
Concerning Bartley C. Crum, the Cashington Daily News for September 4, 1946,
reflected that Crum was Vice-President of the American Committee for Spanish
Freedom, a sponsor of the American Youth for Democracy, an initiating sponsor
for the Independent Citizens Committee of the Arts, Sciences, and Frofessions,
and a Vice-President of the National Lawyers Guild. All of the above groups
have been infiltrated or were under the influence of Communists or Communist
sympathizers.

## The American-Russian Institute

Confidential Informant stated in March of this year that the American-Russian Institute opened an office at 6607 Hollywood Boulevard. It should be pointed out that the American-Russian Institute is a Soviet propagandatype organization which acts as a dissemination center for Russian propaganda in Hollywood. Alvah Bessie, writer, identified in Section I as a Communist, and Lewis Nilestone, who has been reported by Informant has having been a member of the Hollywood Democratic Committee, the League of American Writers and the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, have been affiliated with this organization. Additional information concerning the American-Russian Institute is also set out in this summary under the section captioned, "Soviet Activities in Hollywood."

#### The Civil Rights Congress

The Civil Rights Congress is a national Communist front organization formed as the result of the merger of the National Federation for Constitutional Liberties, International Labor Defense, and the Michigan Civil Rights Federation. The International Labor Defense was an organization under the influence of Communists and Communist sympathizers, and the other two above mentioned organizations were declared subversive by the Attorney General in that they came within the purview of the Hatch Act. The Civil Rights Congress has been active in smear-type activities directed at the Department of Justice and the Bureau. For example, the "Milwaukee Journal" on September 7, 1946, reflected that a letter had been sent by the Hilwaukee Chapter of the Civil Rights Congress to the President of the United States, asking for the removal of Attorney General Tom Clark and Director John Edger Hoover for failing to bring the lynchers to justice. In addition, this organization has been very active in fighting the Taft-Hartley Labor Bill, defending the civil rights of Gerhardt Eisler and denouncing all efforts to outlaw the Communist Party. This organization has received the support of such well known Communists in the motion picture industry as Ring Lardner, Jr., who has been carried as a member of the National Board of the Civil Rights Congress. The Communist Party affiliations of Ring Lardner, Jr., are set out in Section I of this memorandum.

#### Southern Conference for Human Welfare

The Southern Conference for Human Velfare, a national Communist front movement, which has been described by Earl Browder as a transmission belt used by the Party for the dissemination of its propaganda, received the support of the motion picture industry, primarily through the efforts of Melvyn Douglas, husband of Helen Cahagan Douglas, who has been affiliated with such groups as

the Hollywood Democratic Committee in an executive capacity. This affiliation of Melvyn Douglas is set out in the Jack Tenney Un-American Activities report for the State of California to the 55th California Legislature. Informant Wolf reported during March of 1947 that Melvyn Douglas acted as the Hollywood representative of this organization in a money-raising campaign. He mailed out letters soliciting funds under his own signature.

## The National Negro Congress

The National Negro Congress is a nationally known Communist front organization under the control of Dr. Max Tergan, a known Communist. This organization has been declared subversive by the Attorney General in that it comes within the purview of the Hatch Act. The December 12, 1946 issue of the Los Angeles Sentinel, Negro Newspaper, carried a list of the members of the Executive Board of the Los Angeles Chapter of the National Negro Congress. Included among those listed was John Howard Lawson, Communist screen writer.

#### The Russian-American Club

Informant can has related that in August of 19hh this Club was created in Hollywood with the announced purpose of raising money for the people of the Soviet Union through the Russian-American Society for Medical Aid to Russia. Included among the Communists who have supported this organization is Frank Tuttle who has been identified in Section I as a Communist. In addition, Lewis Milestone, previously identified in this section of the memorandum, together with others who have supported the Communist front movement, supported this organization.

## COMMUNIST INFILTRATION OF INTELLECTUAL OROUGH

(October 2, 1947 to February 5, 1948)

# The People's Educational Center, also known as The Los Angeles Educational Association, Incorporated

The People's Educational Center amounced its curriculum for the ten-week winter term which begins on January 19, 1948. Classes and instructors of this school purport to give an accurate and scientific analysis of what is going on in the world and to assist the average man to "achieve a clear orientation." The courses are broken down into such divisions as "The World Today", Psychology, the Cultural Field and the Trade Union School. Of particular interest are the courses and instructors in the Cultural Field, particularly dealing with film and radio writing. The announced courses in this field are listed below:

#### Screen Writing I

This is a lecture course on the technic of screen writing, and the instructor will be Robert Lees. Lees was a member of the Cultural Section of the Communist Political Association and the Communist Party as of 1944-1945. This information was obtained by a highly confidential and delicate source.

#### Screen Writing II

This apparently is a more advanced course in screen writing and will be handled by one Bernard Gordon. Gordon like Lees above was a known Communist Political Association and Communist Party member in the Cultural Section in 1944 and 1945. This information was obtained by a highly confidential and delicate source.

#### Screen Writing III

This purports to be an advanced workshop course on original stories and the announced instructor is Michael Uris. Uris is a motion picture writer who, at latest reports, is working for 20th Century Fox. He was a member of the Cultural Group of the Communist Political Association and the Communist Party in 1944 and 1945. This information was obtained by a highly confidential and delicate source.

#### Practical Journalism

The instructor will be Leo Simon. Simon is a known Communist Party member as of 1946-1947. This information was obtained by a highly confidential and delicate source.

#### Short Story - Advanced

The instructor will be Wilma Shore. Evidence is at hand that Wilma Shore was a member of the Communist Political Association and the Communist Party in 1944 and 1945. This information was obtained by a highly confidential and delicate source.

#### Workshop in the Novel

Instructors will be Guy Endore and John Sanford. Both Endore and Sanford are writers, and both were members of the Communist Political Association and Communist Party in 1944 and 1945. This information was obtained by a highly confidential and delicate source.

#### Eight Russian Films

According to the PEC amouncement, this course will be co-sponsored by American Gallery Films and purports to be a series of 16 millimeter film showings with discussions led by one Harold Salemson. The Los Angeles Office has no documentary evidence of Salemson's Party membership, but the indices reflect numerous references to him of such a nature as to make him a definite suspect.

#### Padio Writing Workshop

The instructor will be Robin Black and guest lecturers. No information concerning this individual's possible Party affiliations is available.

#### Creative Writing - Advanced

The instructor will be Hugh Campbell. No evidence of Campbell's Party affiliation is available.

To show the complete dominance of the People's Educational Center by the Communist Party, other courses being offered in different fields are being briefly mentioned.

In the field of "The World Today", there is a course offered entitled "Europe's Dilemma and American Foreign Policy" to be taught by Dr. Leo Bigelman. Bigelman is the President of the People's Educational Center Board of Trustees. His qualifications for handling this course are somewhat obscure. However, he has a long record of Communist Party activity in the Los Angeles area. He is presently a member of the Communist Party's Hollywood No. 2 Club. This information was obtained by a highly confidential and delicate source.

A course entitled "History of the American Labor Movement" is also to be offered. Instructors in this course as announced are Milton Gottlieb, Maurice Howard, and Milton Tyre. Of these three instructors, Maurice Howard and Milton Tyre are known Communist Party members, the latter being an attorney. This information was obtained by a highly confidential and delicate source.

A course to be offered is entitled "Trade Union Principles and Practices". The coordinator for this course is Lloyd Vandycke, and the instructors will be Helmer Bergman and Leo Gallagher. All three of these individuals are Communist Party members. With regard to Vandycke, he has been identified as a Communist by the informant who is a paid confidential informant and local functionary of the Communist Party in Los Angeles. Bergman has been identified as a Communist by a discontinued confidential informant, who was a member of the Communist Party, and by a nightly confidential and delicate source. Leo Gallagher has been a Communist attorney for a number of years and in the past has repeatedly run for public office on the Communist ticket.

"Medicine for the Layman" is the title of a course to be offered. The coordinator for this course is Dr. Murray Abowits, and Dr. Hyman Engelberg is one of the instructors. Both are members of the local Communist Party and have been for a number of years. This information was obtained by a highly confidential and delicate source.

A course to be offered is entitled "Political Economy", the announced instructors of which are Frank Thomas, Leonard Fels, and Katherine McTernan. All three are members of the Communist Party at the present time. This information was obtained by a highly confidential and delicate source.

In the field of Workshops in Art, the People's Educational Center announces three Drawing and Painting courses and a course on Pilm Strip and Slide Film Workshop. The three Drawing and Painting courses are to be handled by one Arnold Mesches, while the Film Strip course will be coordinated by one Frank Thomas. Both Mesches and Thomas are current members of the Communist Party, the latter being a photographer by trade. This information was obtained by a highly confidential and delicate source.

In the field of Music and Arts, various courses are being offered with the following instructors handling them as announced:

Fred Warren
Donald Mets
Ted Gilien
Albert Hoxie
David Rosen
Margrit Roma

All of these individuals are members of the local Communist Party. This information was obtained by a highly confidential and delicate source.

## Progressive Citizens of America

The "Daily Worker" of October 7, 1947, contained an article captioned "Film Stars Back PCA Parley". This article pointed out more than 150 national leaders in the arts, sciences and professions were to sponsor the conference on "Cultural Freedom and Civil Liberties" to be held in New York City on October 25 and 26 under the auspices of the Progressive Citizens of America. Sponsors included, according to the article, the following individuals:

Rexford Guy Tugwell, political science professor at the University of Chicago and former Governor of Puerto Rico;

Film stars Gregory Peck, John Garfield, Gene Kelly, Fredric March and Florence Eldridge March;

Film directors William Wyler and John Cromwell;

Radio director Norman Corwin;

Scientists Dr. Lisas Pauling, Dr. Maurice Vissoher and Dr. Felville Herskovits:

Playurighte Millian Callman, cole Hert and Arthur Mille

Composers Dr. Roy S. Marris and Here Bitsetein;

Conductor Leonard Bernsteins

Triters Louis Untermeyer, Mark Van Doren, Dashiell Hammett, Howard Fast and Milliam Ross Penet.

Concerning this same meeting, the "em York "Tost" carried an advertisement captioned "Your Name is on Every Un-American Subpoena". This advertisement stated that 19 Hollywood Progressives subpoenaed by the Thomas-Rankin Committee were to tell "the real story". Among those listed to appear were the following:

Alvah Bessie, Herbert Biberman, Berthold Brecht, Lester Cole, Richard Collins, Edward Lmytry-, Gordon Kahn, Howard Koch, Ring Lardner, Jr., John Howard Lewson. Albert Haltz, Lewis Milestone, Samuel Omitz, Larry Farks, Irving Pichel, Pobert Possen, Caldo Salt, Edrian Coott, Malton Trumbo, Bartley Crum, Robert Menny, John Garfield, Faul Dragor, Or. Harlow Shapley, Frank Mindom, and Tenator Claude Pepper.

Confidential Informant of the New York Office advised that at-the Progressive Vitimens of America Shonsored conference on "Cultural Freedom and Sivil Liberties", which was held at the Hotel Tommodore on October 25, 1947, former Assistant United States Attorney Beneral John Roage addressed the gathering. Togle stated that the FPI usually sends representatives to such meetings and then asked any "-man in the sucience to invite his Chief, J. Edwar Hoover, to a debate with Rogre on " hich is the Preater Threat to Imerica - Communism or Pascism." Logge also stated that the Sollywood artists and writers should entirely ignors the House Committee on Un-American Activities because it violates the First, Fifth, Sixth, Hinth and Tenth them ments. He said the best may to fight this lammittee was to impore their submoence and to refuse to answer their questions. This source in commenting on the conference stated that Leonard Engle of "The Mation", in commenting on the President's Loyalty Order, denounced the work of the FBI which, he stated, was reverting to the days of the "Falmer wide". He also denounced the work

the FBI was doing in helping the House Un-American Activities Committee. Dr. Harlow Shapley, Progressive Citizens of America Chairman in Massachusetts and Head of the Harvard Observatory at Cambridge, Massachusetts, read a letter to the delegates from Henry A. Wallace, who was at that time visiting in Palestine. In this letter, Wallace requested the people to destroy the House Committee on Un-American Activities at the polls and in the courts.

At the Progressive Citizens of America rally, which was held at St. Nicholas Arena, New York City, Senator Claude Pepper addressed 7,000 who were in attendance and stated he advised the Hollywood witnesses appearing in Washington, D. C. to refuse to answer questions about their religious or political beliefs when questioned by the House Committee on Un-American Activities. At the closing session of the conference on October 26, 1947, this same source said that Senator Claude Pepper called upon the intellectuals of the country to provide leadership in a crusade to turn the Thomases and Rankins out of Congress.

In addition to the above remarks, a speech written by Clin Downes, Music Critic of the New York "Times", and delivered in his absence by Miss Ray Ledd also made disparaging remarks concerning the Bureau.

Confidential informant

Office advised that he was in attendance at the Film, Hadio, Press and Advertising Fanel of the conference, which panel was held on October 25, 1947, in the Hotel Barbison Flaza, New York City. This source advised that at this panel meeting, Ring Lardner, Jr., in commenting on the press, stated that the newspapers with few exceptions seemed to engage unanimously in a campaign against the Soviet Union, preparing the people with the idea of an unavoidable war. Lardner went on to state that he was talking with a colleague a week ago, whose son wanted to join the FBI and when his family was investigated, they found that his father made a progressive speech eight years ago and therefore the applicant was rejected. Lardner then pointed out that the records kept by the FBI are similar to those of the "Gestapo" with even a more detailed account.

Through a most highly confidential source, speeches given at this conference were obtained. Those of pertinence to this memorandum are being set out hereinafter.

Speech of O. John Rogge, former Assistant United States Attorney General, entitled "The Effect of the Loyalty Order":

At the outset Rogge indicated that those present were meeting today to put an end to the advocates of "thought control" and that what we have in our midst today is incipient Fasciss. He stated that in the Police State the principal tool of the tyrant is fear, a citizenry afraid to speak and to think freely and independently is the keystone of the Police State and because our people are being victimized by such a fear the danger is immediate. The following verbatim excerpts were made by Rogge:

"The real reason we are here is to determine what we can do to halt this fantastic backward march to despotism...

*Primarily I am an attorney. In the course of representing persons victimized by the thought control offensive I have learned and I now believe, both as a citizen and as a lawyer, that the fight against the House Committee of Un-American Activities and other thought control agencies must be waged on the broadest and clearest constitutional grounds....Senator Claude Pepper did not go far enough when he advised the Hollywood artists and writers to appear but to answer no questions pertaining to their private political beliefs or ideas, my advice to our Hollywood friends and to all others is not to appear at all....

"In my opinion the House Committee is unconstitutional, it violates not only the First Amendment but the 5th, 6th, 9th and 10th Amendments as well, and in my opinion no one need to appear to testify before such an unauthorized and unconstitutional agency of government. The best way to fight this outfit is to ignore their subpoenas, refuse to answer their questions, and battle them right up to the Supreme Court....

"The Constitutional issues involved in the loyalty check of the government employees are precisely the same as those to which I have already referred. In that sector of the attack my office is now studying the feasibility of moving to enjoin the Attorney General of the U.S. from designating as subversive such organizations as he, in his sole discretion, deems subversive."

Speech of Robert Kenny, former Attorney General of California, President of the Mational Lawyers' Guild and National Co-Chairman of the PCA, entitled "How Fascism Grows": At the outset of his talk, Kenny ridiculed the work of the Thomas Committee and the type of persons who were testifying for the Committee with particular ridicule being aimed at Adolph Menjou.

In discussing the present fight being waged by liberals and progressives against the House Un-American Activities Committee, Kenny stated:

"The attempt to dictate the content of films as well as the content of the minds of the men and women who make them has brought about this willingness to fight back. This Committee is the first step towards the complete blackout of freedom of expression in the United States....

"Although purporting to act for the purpose of enacting legislation, the real purpose of the House Un-American Activities Committee is to intimidate all persons who hold radical or even liberal political opinions. They also tried to intimidate the producers in setting up a black list."

Kenny continued his attack upon the House Un-American Activities Committee declaring it to be unconstitutional and said it was government by *press release* wherein all the hearings were timed to meet newspaper deadlines.

"In the light of the history of these Committees, that is the original Dies Committee and on to the Thomas Committee, their effect on the American scene and the disaster that they have wrought in so many private lives, I do not think there can be any question concerning the question of Constitutionality of such a Committee which will ultimately be handed down by the Supreme Court of the United States."

Speech of Larry Parks, movie actor, entitled "What is Loyalty to America?":

In his talk, Mr. Parks stated that certain people are attempting to impose new standards of loyalty on America. He quotes from a recent article in Harper's Magazine which asks the question "What Is The New Loyalty?". Parks states that if you believe in socialized medicine or criticise a member of Congress or oppose Franco or believe in price controls, you are disloyal and Un-American. He stated that from this type of philosophy eventually speeches, books and art will have to conform to this new loyalty. He said that the thoughts and deeds of Washington, Jefferson, Lincoln and

Tom Paine are rejected by this new loyalty. Americans have no choice said Parks but "to reject a concept of loyalty that makes traitors of patriots and criminals of men of good will". He stated that we cannot expect a fixed definition of loyalty indicating that our only loyalty is to American tradition. In his definition of American tradition, he includes independence and social experiment. He declared that we owe our allegiance to the right to advocate all creeds and not loyalty to a particular creed.

Parks pointed out that the Thomas Committee refused to investigate the Klu Klux Klan and indicated that all other Americans opposed the Un-American Committee. To prove this latter point, he related excerpts from talks by Wendell Wilkie, former President Franklin D. Roosevelt, and Henry Wallace. Parks stated that as to his own political philosophy he should be classified as a Wilson-Roosevelt-Wallace Democrat.

### "Resolutions of the Conference"

At the start of the closing session on October 26, 1947, Dr. Harlow Shapley stated that the resolutions proposed for the two day conference were compiled and would be presented for vote to the Conference by Actor John Randall, who read the following resolutions, all of which were adopted by acclamation:

#### 1. House Un-American Activities Committee

"The House Un-American Activities Committee is itself the most crastly Un-American activity in the fabric of American life. Consistently and constantly it violates and subverts the First Amendment of the Constitution... In the words of Senator Glen H. Taylor, it is a Fascist-minded body whose activities parallel with those of pre-war leaders in Fascist Germany, Italy and Japan." Resolved that the House Un-American Activities Committee be abolished.

#### 2. Loyalty Order

"The President's executive order known as the Loyalty Order which not only slaughters the First Amendment as far as it applies to 2,500,000 Government employees but violates accepted concepts of American jurisprudence, has been called Nazi justice for Americans." Resolved that members of the conference call upon the President to revoke his order.

# 3. The Drive Against Hollywood

The Conference condemned the attack on the motion picture industry as an obvious attempt to subvert freedom of speech, screen, and air.

### 4. Right of Political Party

"According to the sacred provisions of the Bill of Rights any American has the right to be a Communist or anything else he chooses to be that does not violate the Constitution....Resolved that every American everywhere has a right to join any legal American Party whether it be the Republican, Communist, Socialist or Democratic."

#### 5. The Little Dies Committees

"We call on the American people to fight locally as well as nationally for civil rights, to fight for the repeal of the Little Dies Acts and local loyalty acts as well as for the repeal of the President's Loyalty Order and the abolition of the House Un-American Activities Committee."

### 6. On Minorities

The Conference condemned anti-Semitism and discrimination against the Negroes.

# 7. Free Cultural International Exchange

The Conference urged the State Department to cease its interference in the free exchange of ideas, art and science.

# 8. Taft-Hartley Act

"Resolved that we here assembled do pledge ourselves to work earnestly for the repeal of the Taft-Hartley Act and we will, whenever possible, take concerted action with organized labor to such effect."

9. (This resolution was introduced by Shapley.) International Exchange of Scientific Information

"Resolved that there be full restoration of the traditional freedom of expression and inter-exchange of scientific personnel and information."

it was ascertained the Hollywood Chapter of the Progressive Citizens

of America during the latter part of October and early part of Movember, 1947, was very active on behalf of the "unfriendly 19". Prior to the hearings of the Un-American Activities Committee when defensive plans were being made on behalf of these witnesses, surveillances by Bureau Agents disclosed that Waldo Salt, George Pepper and Herbert Ribersan met at the FCA office, 1515 Crossroads of the World Building, Hollywood.

The throw-aways publicised meetings held on behalf of these Funfriendly witnesses and indicated that many of the meetings were under the suspices of the PCA.

The Hollywood Council representing the Arts, Sciences and Professions group of the Progressive Citizens of America held an open meeting at 6851 Hollywood Boulevard on November 1, 1947, which was designed to inform members of the organization in the Hollywood area of the outcome of the Congressional hearings in Washington dealing with Communist infiltration into the motion picture industry. This meeting, which took place in the Masonic Hall, was attended by approximately 1,000 individuals. The master of ceremonies was Edward Biberman, brother of Herbert Biberman, one of the individuals cited for contempt of Congress as a result of the recent hearings. At this meeting, exphasis was given to the fact that Robert W. Kenny, counsel for the "unfriendly" 19" was not given a chance to present any defense whatsoever. The "unfriendly witnesses" were described as being "the shock troops" for the fight of civil liberties in this country. These troops, however, were backed by many organized groups and real American people. It was indicated that the PCA will consider the battle only beginning and will follow the Thomas Committee's tactics by preparing a dossier on the Un-American Activities Committee.

Edward Mosk, Los Angeles attorney and Vice Chairman of the PCA, spoke at this meeting regarding the legal aspects of the Washington hearings. He said that "The circus is over but the memory and the legal phases of the hearings will linger indefinitely." He said the PCA expected to go into the courts to fight the battle for these Hollywood individuals. Mosk spoke at length on the Bill of Rights and the Constitution and on the various rights of religious and minority groups. Mention was made of the Palmer Raids. The Harry Bridges case was also discussed briefly, as well as the William Schneiderman case, which was successfully defended by the late Wendell Willide. Mosk prophesied that the "unfriendly 19" witnesses would be finally cleared of all contempt charges. Mosk said the Committee hearings left the mark of fear in Hollywood. He said the job of fighting must not be left to the courts but that this group must use all means possible, specifically the polls to exert pressure to abolish

the Committee on Un-American Activities of the House of Representatives.

His final statement is quoted as follows: "Our job is to see that the legal vindication that will ultimately come does not come too late."

The next speaker was introduced as the Executive Director of the Arts, Sciences and Professions Council of the FCA, Mr. George Pepper. Pepper has been identified by a most highly confidential and delicate source as a member of the Communist Party. Mr. Pepper stated in substance as follows:

That he will never forget his experiences in Washington and New York. The unfriendly witnesses and the persons working with them got no sleep. They were nervous and, above all, there was work to be done. There was terror in their hearts, intimidation by the Committee, telephone lines tapped, detectives trailing them around, and as a whole the atmosphere was bad.

The Committee was described as being smart, and even brilliant at times, and the speaker wanted to convey definitely to the audience that they must recognize they are not dealing with a stupid group this time. He said the Committee will stop at nothing and may even at this time be devising a shortcut to establish their purposes.

Pepper said that Eric Johnson, during his testimony, did satisfactorily for about three-fourths of his speech. However, he at this point, went to pieces and lost his case by agreeing with the Committee. In fact, Johnson, "sold the industry down the river". Johnson told the Committee that John Howard Lawson should not be in the motion picture industry and, in fact, any Communist so proved should not be employed in the industry.

Pepper mentioned that he noticed John M. Costello, formerly of the Dies Committee, in the audience, and Pepper felt that Costello recognized him and later identified Pepper to Thomas, insamuch as the latter frequently glared at Pepper throughout the remainder of the hearings. Costello was believed to be associated with the U. S. Chamber of Commerce in Washington, D. C. at the present.

Regarding the Press, Pepper mentioned that they were very interesting and favorable to the so-called "friendly witnesses" and particularly to the actors. He mentioned in a sarcastic manner the large amount of publicity given to Robert Taylor, Adolph Menjou, et al, and the uncomplimentary remarks published about the "unfriendly 19". Pepper remarked ironically that

Robert Taylor stated he would not work on a picture if he knew a Communist " was connected with it, but upon his return he was going to work on a picture which had been written by lester Cole. This remark got applause from the audience. The picture was identified as "High Wall".

Pepper said the hearing was highlighted by the expulsion of Charles Kats (Los Angeles attorney) from the hearing room. Mats allegedly had a "neat job done on his back" by jiu jitsu experts who escorted him from the room. Pepper also quoted from the column of George Dixon, who writes for the Hearst papers. This quote dealt with a portion of Dixon's column written during the hearing when the latter mentioned that some of the unfriendly witnesses should be "taken out and have their heads beaten in". "The New York Times" and the "Herald Tribune" were described by Fepper as the only papers which reported the hearings in an unbiased manner. He said all the other metropolitan press members were unfavorable to "our cause".

The morals of the attorneys and the "unfriendly 19" was described as being "wonderful". They worked together as a unit night and day. Regarding counseling of the witnesses by attorneys, Pepper made a point of the fact that all decisions as to policy and procedure were based upon a majority opinion of the parties involved.

Regarding the purpose of the attack upon Hollywood by the UnAmerican Committee, Pepper said that this is not a Democratic committee.

Therefore, the first time since 1932 it is controlled by Republicans and a few Southern Democrats. He mentioned the Republican character of the friendly witnesses, particularly those associated with the Motion Picture Alliance, which was organized to fight Communism and preserve the American ideals. He said that many of the motion picture alliances were now members of a newly organized group known as the Hollywood Republican Committee. Pepper said: "We must expose these Republican connections as they are thinking in terms of 1948, and must divert the people from the real issues of these times, particularly, housing, health, discrimination among minorities, the concentrated drive against Labor in general, etc."

Pepper said the Hollywood hearings recently held were just the beginning of a 9-point program. The next field of inquiry would touch radio, and then there would be Education, and there would be no end. He reiterated "they must stop the Committee".

Papper said the policy of the Arts, Sciences and Professions
Council for the RCA, as outlined by National Chairman Harlow Shapley and
Howard Bumford Jones (phonetic), cautioned against saying that a complete
victory had been won. It was emphasized that only a partial victory had
been won in Washington, and that if they had lost, there would be no FCA.
Mention was again made of the violence in Philadelphia that day. The Hational
Council felt that they must join with Labor, minorities, and decent people
to win the battle.

The immediate plan was to send at least a million signatures to the President and Speaker Martin of Congress, recommending: (1) Abolish the Committee outright; (2) Withdraw all contempt charges against and release the unfriendly witnesses. It was suggested that they start with Representative Mixon of California at the polls in 1948. It was stated that united action was a "must".

Edward Biberman, who described himself as an artist, spoke briefly as to how the PCA in Hollywood took the hearings. He mentioned that they were "caught short". He said that the Congressional Committee had, however, "tipped their hands" more than once during the early days of the hearings, which aided their witnesses to map a defense. The speaker mentioned the charges made by friendly witness Moffitt, who said that 44% of the best plays on Broadway and 233 other plays contain Communist messages or lines.

The speaker further scoffed at Moffitt's claims that numerous studio reading departments in the motion picture industry had been infiltrated by Communists. The speaker asked the question: "Are only creative people involved?" He answered this question by stating that the receiving end, that is, persons who read the books and see the plays, is also a victim of the Congressional Committee's attempt at censorship. He said the fight "touches all levels of life."

The speaker claimed that the FCA, et al, had been alerted properly and were now "in high gear". He mentioned that the Speakers Bureau during the hearings had furnished from ten to twenty daily, and that a fact sheet giving the other side of the story had been published daily (5000 copies); that the Radio Division had monitored the situation from coast to coast, and that next week they would be active in the Federal Communications Commission hearings. The actors developed mobile theatrical units and would dramatise individual statements made by the unfriendly witnesses throughout many areas in the U.S.A.

It was suggested that all persons present initiate as many wires as possible to President Truman requesting that he back the Sabath Bill, identified as HR-46, which was designed to abolish the Thomas Committee. He further reiterated that they wire or write Speaker Martin, as mentioned above, to abolish the Committee and crush the contempt citations against their people.

The Hollywood group was also planning to send 50,000 air mail letters to Fresident Truman to acquaint him with "our side of the story". The sudience was told that packages of these letters had been prepared, together with air mail stamped envelopes, and were being made available to the sudience in the lobby of the building at cost.

Karen Morley, who has been identified as a Communist through a most highly confidential and delicate source and representative of the Actors Division, PCA, made a brief speech in which she said that the Actors Division had raised \$500 to send her to Washington to protest the Committee's smearing of her name. Morley felt that she was not important enough to attract much attention so decided to stay at home and "do the dirty work". She said she could do more work in furthering the cause. She mentioned that she had been very active in the past few days speaking before various organizations, among which were the Synagogue where Rabbi Magnin presides, the Jewish Labor Council, the PCA in San Francisco, Arts, Sciences and Professions (Doctors Division), YPCA, and the Southland Jewish Organizations. Morley said that she would make up for not going to Washington; that the \$500 would be used in the best way possible.

At this point a record was played for the audience which was described as the voice of Herbert Eiberman, one of the "unfriendly 19". This recording was a transcription of a telephone call made by Herbert Eiberman to PCA in Hollywood at the close of hearings in Washington. The recording was hardly audible but in substance, it proclaimed that there was no satisfaction in winning a single battle, and that the Committee must be abolished.

Upon the conclusion of the hearings in Washington, a rally in support of the "unfriendly witnesses" was held at Independence Hall Square in Philadelphia on November 1, 1947, which rally was heckled throughout by an organized group of individuals, some of whom wore Veterans' insignia.

Among the speakers at the rally were Saul Waldbaum, a Communist; Stetson Kennedy, who was introduced as an author and claimed to have joined the Klu Klux Klan and the Columbians; and Francis Fisher Kane, former U. S. Attorney

for Eastern Pennsylvania.

Angeles meeting of the same date by the Progressive Ditisens of America referred to the Philadelphia FCA meeting which was broken up by a group of organized hecklers, who purportedly threw stench bombs and knocked down innocent women. It was declared that although the holding of the meeting was declared legal and upheld by two Federal courts, there was violence. The question at the Dalifornia PCA meeting was raised "Do you think Thomas will rush to Philadelphia to investigate the violence caused by the organized becklers?"

On the evening of Povemour 5, 1947, the so-called "unfriendly witnesses" arrived at the Tunicipal Airport in Los angeles. In preparation for this return, a velcome-home rally was planned under the auspices of the Hollywood Arts, Sciences and Professions Council of the Progressive Citizens of America. Approximately 500 people were in attendance at the airport to greet the "unfriendly witnesses". A great many of those people were noted to wear PCA arm bands. Known members of the Communist Party were observed by America of the Los Angeles Office in attendance at this cathering. Bing Lardner, Jr. at this velcome-home relly read a premared statement to the crowd as spokesman for the "unfriendly witnesses", in which he called for an incediate letter-writing causaism to Congress during the 12 days then remaining before Congress meets, demanding that the contempt citations against the witnesses be voted down.

On Movember 16, 1947, the Progressive Citizens of Merica spensored a meeting at Gilmore Stadium in los Angeles. This meeting was attended by approximately 3,000 people and featured 12 speakers. The speakers included Ben Margolis, John Howard lawson, Albert Malta, Merbert Miberton and Larry Parks. All were identified through highly confidential and delicate sources as Josephistal of the speakers ucced applied pressure on Congress to discuss the posternt citations filed against some of the mitnesses who appeared before the Mouse Congittee on Un-American Activities and the abolishment of this Committee.

the los impeles informat, stated that he heard a recent broadcast of Turton Lewis, Jr., wherein Lewis states he had been approached by an invividual representing Estherine Hephurn, stating that she wented to go on record to the effect that she did not know what she was signing when she joined the Committee for the First Amandment nor did she realize the type

Stadium. Director Sem mod in his testimony before the Thomas Committee, referred to this speach of Documents Stadium data is set out in section. VI concerning this. According to this source, idloub Resign informed him that Sceneer Bracy had said the remark that Hepburn wested to make a statement in order to clear herself with the American public and followers wented her to make it. Information was later obtained from of the LaTUE, who stated that fulton Lewis told him Repourn has denied the above retraction and stated that she know what she was doing and what she was saying. According to Lewis, the information with regard to her retraction came from the studio officials who issued the retraction on the theory that she would not deny same. Prelated that this action was caused by box office decline of "Song of Love", her latest picture.

Tetitions calling for the abolition of the House Un-American Activities Committee were circulated among the crowd. In addition, stands were set up where people attending could sign mimeographed letters, one addressed to President Truman and the other addressed to Attorney Beneral Tom Clark. The first letter asked that the Sabath resolution to abolish the House Committee be supported. The second letter to the Attorney General asked that deportation proceedings against Hans Eisler be dropped and that he be permitted to leave the country voluntarily. The Progressive Litizens of America, of course, was to handle the mailing of these letters.

it was ascertained on hovemer 19, 1947, that immediately following the giventic raftly appropried by the FGA for the returning "unfriendly nineteen" held at lilmore include on November 18, 1947, Herbert Liberman called on FGA headquarters for an advance of 1,000.00 against whatever share of the gate receipts was coming to him and his associates. Through that source it was also learned that the share of Biberman, et al, was to be twenty per cent of the receipts, and liberman urged that an advance of these funds be made immediately. It was ascertained that apparently the money was needed for defense of the witnesses cited for contempt and that the osyment of the funds had to be authorised by Bert Nitt, PJA Executive Director. Siberman suggested that a check for the mount requested be made out to labort I.

Through

It was ascertained on

November 19, 1947, that the Ton was apparently considering getting up a petition to abolish the Neuse Un-American Activities Committee and that during the discussion of the matter it was suggested that no organization's

name appear on the petition so that it would not actually be sponsored by the PCA. Among the names of certain motion picture and radio people who might be amenable to signing such a petition were mentioned the following:

Marsha Hunt
Richard Conte
Richard Conte
Norman Corwin
Gene Kelly
Edward G. Robinson
Paul Henreid
Dans Andrews
Myrna Loy
Charles Boyer

During the discussion, it was suggested that if these prospective signers should become too inquisitive about the petition, they should be told it was being sponsored by Martin Popper, one of the defense lawyers in the East for the "unfriendly nineteen". It was ascertained subsequently that according to Herbert Biberman, Paul Henreid would sign such a petition when he found out that Marsha Hunt and Gene Kelly also intended to sign.

Through this same source on November 20, 1947, information was obtained reflecting that apparently the PCA workers were trying to get statements from certain well known film people supporting the Sabath bill to abolish the Thomas Committee. Through this source, the following statements are quoted which apparently had been secured from the individuals named:

Morris Carnovsky - screen actor (Communist Party member according to a highly confidential and delicate scurce): "I support wholeheartedly the Sabath bill to abolish the Committee on Un-American Activities."

Selena Royle - screen actress:

"The civil liberties of all Americans are at stake. I urge the abolition of the House Committee on Un-American Activities."

Gale Sondergaard - actress (Communist Party member according to a highly confidential and delicate source):

"If this threat to our civil liberties goes unchallenged no American is safe."

Dorie Knowlend - actress:

Thomas Taum has stated he has seen it her on before and
we all knowlers. Let's not let'l' happen here.

Ann Revere - entress (Communist Party member according to a highly confidential and delicate source):

"Let our actions not our words proclaim our adherence to the right. Er. Sabath has led the way."

It was ascertained that other motion picture figures apparently were being sought for statements:

art Smith Howard Le Silva Ludwig Donath Alan Reed

All of these individuals are screen actors. Smith and Da Silve have been previously identified as Communist Political Association members by a highly confidential and delicate source, in August, 1944 and January, 1945.

Through this some source, it was learned on November 20, 1947, that one I. Coldswith had requested the Dia to furnish him conies of the speeches and statements of the "unfriendly nineteen" made at the Cilmore Stadium Relly on November 13, 1947. According to this same source, Coldsmith identified himself as a big producer in Hollywood and a very good friend of Sam Craits, one of the witnesses cited for contempt of Congress. Goldsmith further advised that his brother was in town from Palestine and that he attended the Cilmore Stadium mass meeting and that his brother had been so impressed by the speeches that he mould like to have copies of them to the back to Calestine to use over there. The PCA advised him that the requested copies would be used available.

with larson the House Un-American Activities Committee before which they had appeared. Lawson remarked that it is pertinent that noither Congressment Thomas nor Lamkin dared to debate the issue of the constitutionality of their line of questioning on the floor of the House. Lawson said that any person

attacked by the Committee was automatically found guilty without trial and deprived of his constitutional rights to which all Americans are normally entitled. He was very discouraged over the fact that the producers appeared to be accepting the Committee's lies and are being converted into a new industry policy toward their employees.

On November 25, 1947, it was learned through this same source that McGill of "New Masses" magazine in New York had written Lawson relative to having Ring Lardner, Jr. write a short article regarding his personal reaction to the producer's action in terminating his employment as a studio writer. This article was to be quite personal and deal with the effect this action had on Lardner and his family. According to this source, Lawson agreed that such an article was a good idea and he would take it up with Lardner. The same source advised that "New Masses" magazine was making requests for similar articles from screen writer Albert Maltz and/or Dalton Trumbo. Lawson expressed his desire to write such an article himself for "New Masses" but due to the press of other business could not do so at this time.

It was ascertained through this same source that Lawson was engineering a plan to circulate in the studies a petition through the Arts, Sciences and Professions Council of PCA to which he hoped to get hundreds of signatures. This petition was to point out the danger of blacklists to the film industry itself and to urge upon the industry the fear that no decent pictures will henceforth be made, employment will be curtailed, and for these reasons those signing the petition put themselves on record as taking a very strong stand against the House Un-American Activities Committee.

According to this source, Lawson intended to take the petition to the screen writers and try to get them all to sign it. Lawson stated that the wording of the petition would be such as not to specifically support the "unfriendly nineteen" but that it would definitely lean in that direction. According to this source, Lawson feels that it is absolutely necessary to break the terror presently gripping the motion picture industry and that the writers affected by recent termination of employment were seriously considering charging the producers with criminal conspiracy in state court.

On December 2, 1947, the PCA sponsored a rally to be addressed by Alvah Bessie, one of the "unfriendly nineteen". This was an

Pessie's talk dealt entirely with the House UnAmerican Activities Committee and the Committee's Hollywood investigation.
Bessie charged that the Committee's investigation was supposedly to reveal subversive pictures or parts of pictures, but this they did not do; that the real purpose of their investigation was to frighten people and to a large extent they were successful; and that L. B. Mayer and Harry Warner have gone out of their way to please the Committee, which according to Bessie is very stupid of them because the Committee treated them with contempt and disrespect.

Bessie cited as an example of the appeasement of the Committee by Hollywood producers the fact that a picture entitled "Behind the Iron Curtain" will soon be released and is anti-Communist in character. He cited another example of the frightening effect of the Committee's investigation the fact that the big "clearing houses" have refused to handle Howard Fast's latest novel.

According to Bessie, in the nine years existence of the House Un-American Activities Committee, it has put through only one piece of legislation which the Supreme Court subsequently declared unconstitutional. Bessie told the gathering that the ten writers indicted by the Committee and their legal representatives can not see how their indictment can pass even the lowest court because it is an abridgment of the rights given them by Amendment I of the Constitution. Bessie ended his speech by stating that, "We must destroy the Un-American Activities Committee before it destroys us."

According to information obtained from

it was ascertained that
the PCA was planning to linance a speaking trip of John Howard Lawson to
San Francisco, Tacoma, Portland, and Seattle in December, 1947. Through

it was ascertained that apparently the PCA
in Seattle was planning a mass meeting and a reception for Lawson in that
city; that Lawson planned to be in San Francisco on December 11, 1947; and
that he would make himself available after the speaking engagement on that
Gate to help the San Francisco Chapter solve any of its problems concerning
the Arts, Sciences, and Professions Council of PCA and would meet with a small
group of their leaders for this purpose.

In a full page advertisement called "An Open Letter to the Motion Picture Industry" published in the December 10, 1947, issue of the "Hollywood Reporter", the National Arts, Sciences, and Professions Council of PCA announced the organizing of a Film Division of RCA in Southern California, charging that "the motion picture industry, in its frightened haste to fire the ten writers and directors cited for contempt as a result of a hearing which denied to those their constitutional rights, sets a pattern of purge and blacklist violating our fundamental concepts and decency."

The Communist influence in the Progressive Citizens of America in Los Angelos was indicated by the fact that the Executive Director of the Southern California Chapter is Bert Witt. Witt has been identified as a member of the Communist Party as of May, 1947, in that he is a member of the 58th Assembly District Branch in Los Angeles. According to this source, Witt has been a member of the Party for nine years.

In the same headquarters with Witt, is George Pepper, the Executive Director of the Arts, Sciences and Professions Council of the PCA. Pepper has been identified as a Communist through a most highly confidential and reliable source.

Previous investigation has shown that Pepper has been a particularly close contact of John Howard Lawson and in the past he was very active in such groups as the Hollywood Democratic Committee and Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

On a recent list of the nominations to the Board of Directors of the PCA for 1948, it is noted that five of the so-called "unfriendly 19" are included, namely: John Howard Lawson, Larry Parks, Irving Pichel, Adrian Scott and Dalton Trumbo. On this list of nominees also appeared the names of Charles Katz and Ben Margolis, both of whom were associated with the "unfriendly 19" as defense attorneys and legal advisers. These individuals have been identified as Communists through a most highly confidential and delicate source.

lawson, Scott, Trumbo and Parks above mentioned also have been identified by a most highly confidential and reliable source as Communists.

National Broadcasting company and a member of the Los Angeles Communist
Party in 1946 and 1947, advised on December 10, 1947, that the PCA was
quite active at present and was circulating petitions for the establishment of a third political party in this country. Due to the "heat" on Communist activities, many of these petitions were being secretly circulated
among persons in the entertainment industry. Also due to the same reasons,
the "boys in the cell," that is, Communists, had been warned to avoid
political issues as much as possible but to support the PCA, the Committee
for the First Amendment, and other similar organizations which might be used
to further the Communist Party cause, which in this locality is almost
100% fighting the House Un-American Activities Committee, supporting the
position of the so-called "unfriendly 10 witnesses," and attempting to
establish the aforementioned third party.

America was Communist-inspired. This opinion was based upon the reference to the PCA in closed Communist meetings which had attended in the early part of this year. He said the directors of these meetings were careful not to say outright that the PCA was a Communist organization, but they always referred to the PCA as "our organization" without exception, whereas organizations like the Committee for the First Amendment were referred to in a different manner, namely, discussions were held as to how the latter organization might be used to further their cause, giving the inference that they had not originally inspired or set up the Committee for the First Amendment.

by the left wing faction of the old Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, had organized the Hollywood Council of the Arts, Sciences and Professions Division of the PCA, specifically to direct Communist Party activity under the guise of a political organization." had no further proof other than expressed above at the present time.

## The Actors' Laboratory

American Contraction of the Section of the Section

The Actors! Laboratory has undertaken to produce a new play entitled "Declaration" written by Janet and Philip Stevenson. According to

a most reliable and confidential source, these two individuals were members of the Cultural Section of the Communist Party in Hollywood in 1944 and 1945. Virginia Tright, drama editor of the Los Angeles "Daily News", recently devoted a column to this play, its cast, and to the Actors' Laboratory in general, in which she described it as a "significant vehicle" and a production which may rival New York stage productions.

American days, which are referred to as "the first attack on civil liberties in America". Actor Lloyd Gough, who has been identified as a Communist by a former confidential informant, as of 1946, is to play the lead which will be the role of monas Jefferson. Other stars in this production are to be Morris Carnovski and Roman Bohnen, both of whom have been identified as Communists by a most highly confidential and delicate source.

## Civil Rights Congress

The local leadership of the Civil Rights Congress in Los Angeles is under the complete influence of the Communist Party. The Executive Director in Los Angeles is William R. Bidner. Bidner has been identified as a Communist and one of its most active communes by Confidential Informant Communist Party

Headquarters in Los Angeles. This organization has consistently defended the Communist Party and Communist causes in the Los Angeles area.

it was ascertained that William Bidner Trequently contacts the Hollywood headquarters of the Progressive Citizens of America (PCA) and confers with Bert Witt and George Pepper of that organization. Witt is the Southern California Director of the FCA, while Pepper is Executive Secretary of the arts, Sciences and Professions Council of PCA. Pepper and his group in recent weeks have been particularly active in support of the so-called "unfriendly ten" film writers presently under indictment at Washington, D. C., for contempt of Congress as a result of the recent hearings of the Un-American Activities Committee.

It may be noted that the purpose of the Civil Rights Congress has been to defend Gerhardt Eisler, Eugene Dennis, and the stand taken by the

"unfriendly mineteen" witnesses before Congress.

on January 13, 1948, an Agent of the Los Angeles Office learned that one of the current activities of the Civil Rights Congress is the effort in cooperation with other organizations to have the House Un-American Committee abolished. It was learned from Bidner that the Civil Rights Congress organization in Los Angeles stands squarely behind the ten Holly-wood film writers, and he strongly urged a letter writing campaign to Congressmen and to Attorney General Clark demanding the dropping of the current prosecution of the film writers in Washington. He pointed out that letters, telegrams, and even telephone calls to the Attorney General would be most effective.

It was further learned that the Civil Rights Congress is trying to mobilize public opinion behind Congressman Sabath's House Resolution No. 46 to abolish the House Committee on Un-American Activities. According to Bidner, the Civil Rights Congress is coming out in the immediate future with a letter which will be widely distributed and urging the passage of the Sabath Amendment.

Bidner further advised that the local CIO is coming out with 100,000 leaflets against the dismissal of certain film writers in Hollywood by their studios because of their refusal to testify before the House Committee and their resulting contempt charges.

# Independent Progressive Party (IPP)

The Independent Progressive Party of California is presently engaged in an all out effort to obtain the signatures of the necessary 276,000 qualified voters on a petition to place the IPF on the ballot. In this effort the IPP.

considerable assistance and cooperation from the PCA in Hollywood and the local Communist Party organization.

The local headquarters of the IPP are at 426 South Spring Street, Los Angeles, and the leadership of the IPP, in both the state headquarters

at San Francisco and the local office at Los Angeles, is said to be completely Communist dominated. The San Francisco Office has been advised by its informants that Hugh Bryson, Chairman of the State Organizing Committee of the IPP, is a Communist Party member in San Francisco. In Los Angeles, one Harper Poulson is the Southern Director of the Organizing Committee of the IPP, while Ruth Slade is Petition Campaign Manager. Poulson is a member of the local Communist Party in Los Angeles according to a most highly confidential and reliable source. Past investigation of Ruth Slade has revealed considerable evidence of her Party affiliation.

The IP? in Los Angeles County is organized in each Congressional District. In a recent issue of the organization's publication, "The Progressive Citizen", there were listed the names of individuals in each Congressional District to be contacted for information concerning the IPP. It is interesting to note that six of these nine individuals are revealed by a most highly confidential and delicate source to be current members of the Los Angeles County Communist Party.

Los Angeles Confidential Informant a local functionary of the Communist Party in Los Angeles, has advised that the Communist Party is solidly behind the Third Party movement and held a meeting on October 12, 1947, at Los Angeles for the purpose of planning and advancing the drive for the Third Party. At this meeting, Ned Sparks, top functionary of the local Communist Party, told the meeting that a Third Party is needed and that this party is the IPP. He further said that the Third Party will force a better party on the Democrats which will aid in getting people out to vote for they will then feel that there is some purpose in going to the polls, and that the unions generally are in support of the Third Party although there had been no public announcement by the heads of the A. F. of L. or CIO up to that time.

On Lecember 17, 1947, the IPP held a mass rally at the Shrine Auditorium in Los Angeles at which an appeal for funds for a campaign to get the new Party's candidates on the California ballot this year was made. As reported by the "Hollywood Citizens News" for December 18, 1947, Herbert Biberman and Albert Malts, Hollywood film writers who were two of the "unfriendly" witnesses before the House Un-American Activities Committee, were among the announced donors.

Principal speaker at the mass rally was New York Councilman Engene Connolly, member of the American Labor Party in New York City. Connolly is

reported to have told the rally that the "defense of the Communist Party is an essential part of the defense of civil rights...." In his speech, Connolly strongly took President Truman to task for his Loyalty Check Program and blasted the House Committee on Un-American Activities for investigating Communism in Hollywood. He further urged that more people like Vito Marcantonio and Helen Gahagan Douglas be sent to Congress.

### Americans for Democratic Action

This organization has received considerable publicity indicating that it is distinguished from other liberal groups, particularly the PCA, by the fact that it has adopted a resolution to the effect that Communists can not hold office in it and are not desired as members of the organization. However, Americans for Democratic Action did run a large advertisement in the "Hollywood Reporter" and "Variety" — the ad in the "Reporter" on October 11, 1947, and in "Variety" on October 15, 1947 — in which ADA criticized the House Un-American Activity Committee hearings. The subheadline for this advertisement read: "Unless you conduct your hearings in the American tradition of fair play for all witnesses and tolerance for all viewpoints, you will injure both Hollywood and your committee".

The tenor of the body of this ad was to the effect that a democratic system does not fear ideas and because cultural freedom "is so basic and meaningful, Americans for Democratic Action view with deep concern any move that narrows the realm of cultural liberty and imprisons the imagination of writers and artists. Opposing Communists no less vehemently than we resist fascism, we are determined to combat with equal vigor any attempt to impose the kind of mental strait jacket which stifles culture under dictatorship".

This ad is signed as follows: "Leon Henderson, Chairman of the Executive Committee, Americans for Democratic Action. Melvyn Douglas, Chairman, California Organizing Committee, ADA".

# National Lawyers Guild

The Motion Picture trade magazine "Variety" in its issue October 30, 1947, reproduced a telegram sent by Western Union to the President of the United States on October 29, 1947, signeds "Hollywood - Beverly Hills Chapter.

National Lawyers Guild, Sam Houston Allen - Chairman". This telegram is quoted as follows:

"AS LAWYERS SWORN TO UPHOLD THE CONSTITUTION OF THE UNITED STATES, INCLUDING THE FIRST AMENDMENT WHICH GUARANTEES TO ALL MEN THE RICHT TO THEIR OWN SOCIAL, ECONOMIC, POLITICAL AND RELIGIOUS VIEWS FREE FROM OFFICIAL INJUISITION, WE REAFFIRM THE FOLLOWING FRINCIPLES: THAT AN ACCUSED HAS THE RIGHT TO CONFRONT AND CROSS-EXAMINE HIS ACCUSERS; THAT THERE IS A SACRED PRIVILEGE GUARDING THE CONFIDENTIAL RELATIONSHIP BETWEEN LAWYER AND CLIENT. WE DEFLORE THE BRANDING AS SUBVERSIVE OF THE GREAT ENTERTAINMENT INDUSTRY AND ITS PEOPLE BY UNCHALLENGED HEARSAY AND RUMCR. WE FEAR THE THOMAS-RANKIN COMMITTEE HAS NO CONCEPT OF A TRIBUNAL ESTABLISHED AND CONJUCTED IN THE AMERICAN WAY. WE ARE PROUD THAT THERE HAVE ALWAYS BEEN AND STILL ARE MEN WITH COURAGE TO DEFY THOSE WHO WOULD ABANDON THE TRADITIONAL AMERICAN IDEAL OF JUSTICE AND FAIR PLAY. WE URGE YOU TOO MR. PRESIDENT TO SPEAK OUT AGAINST THE UNFRECEDENTED FRACTICES OF THIS COMMITTEE."

It should be noted that according to a highly confidential and reliable source, Sam Houston Allen is a member of the Hollywood Section, Los Angeles County Communist Party; also, Robert W. Kenny, one of the principal attorneys defending the "unfriendly nineteen", is President of the National Lawyers Guild.

# "Mobilization for Democracy"

On November 9, 1947, a rally was held at the Shrine Auditorium in Los Angeles, which was called the "Stop Operation witch Hunt", under the sponsorship of the captioned organization. The main speakers were 0. John Rogge, former Assistant Attorney General, and Howard Fast, the author. The meeting was also sponsored by the CIO United Rublic Workers and the AFL State, County and Eunicipal Workers Local 558.

Robert W. Kenny, former Attorney General of the State of California, chaired the meeting. He opened with the remark that J. Farnell Thomas was the "hatchet man for democracy". He further commented as follows: "A movie like 'The Best Years of Our Lives' could not be produced in the future if the Thomas Committee continued to function. At the Washington hearings the tables were turned so that the accused became the accuser". He stands for "a screen"

"free of intimidation," and stated that "a free screen means screen equality for all".

He had just returned from the "seat of government" (with emphasis on the word "seat"). He said he could now see why "askington was known as the "seat of government" as the word "seat" was very significant. (This brought a big laugh from the audience.) He called for all persons present to let their Federal Congressmen know that they stood for the abolition of the Thomas-Rankin Committee (House Committee on Un-American Activities headed by J. Parnell Thomas), and request that they stand up in Congress and let other members know that they stand for the abolition of this kind of action.

He stated that the first stone in a great cemetery is now in the making if the Thomas-Rankin Committee is not abolished. They (Thomas Committee and who they represent) profit by the loss of the civil rights of the people. "The Thomas Committee got on first base in the last two weeks. Whether or not they score any runs depends on you people." He ended this portion of his preliminary comment by stating that the National Association of Manufacturers was an enemy of democracy.

Kenny introduced O. John Rogge as a former Assistant United States Attorney General. O. John Rogge began his speech by stating that he was from Illinois, and further stated that he would talk about freedom. He stated that reaction is more terrifying now than ever before and monocolies are having a field day. After World War I, we had the Palmer ked Raids. We are making the same mistake after World War II, according to Rogge. As an example, he stated that we now have the Truman Loyalty Order of March 22, 1947. "Today we are headed in the direction of a Fascist police state. The Taft-Hartley Act is a step in the direction of a Fascist state." Big business is making more money "on the people" than ever before. The meat packers are making so much money that they are afraid to put out a statement showing their profits. The Truman Loyalty Check Program is government for the few at the expense of the many. "Truman is the best water boy big business has ever had."

He illustrated this point by indicating numerous advisers and Cabinet members of the Truman Administration, in each case pointing out his past experience in big business. Some of them were as follows:

James Forrestal, former member of Dillon, Reed & Company, New York; William H. Draper, formerly with Dillon, Reed & Company;

Arthur S. Burrows, formerly with Sears-Roebuck; Louis W. Douglas, formerly with an insurance company; Eugene Black, formerly with the Chase National Bank, New York; Leo N. Wiggins, President of the Bankers Association.

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He closed his list with the comment, "What a roster! Truman obviously has a cartel outlook rather than a philosophy of abundance. Truman's advisers have pointed out to him, first, the necessity of war with Russia and, second, the destruction of the civil liberties of the people."

According to the Thomas Committee, the Executive Board of the Joint Anti-Fascist Refugee Committee is under attack because they have given aid to Franco and because opposition to Franco Spain is un-American.

Rogge said the Thomas Committee is being used for political purposes. They used the Committee to oust former Governor Olson of California and to get liberal commentators off the air, such as Johannes Steel and Raymond Gram Swing. If the Thomas Committee is successful in imposing thought control on the motion picture industry, it will then move on the book publishing houses. According to Rogge, the Thomas Committee violates constitutional amendments 1, 5, 6, 9 and 10. "In my opinion, no one need answer questions of the Committee. They should ignore subpoenss and battle them to the Supreme Court."

Rogge told of being an attorney for someone who was picked up by the FBI. The person was allegedly from the Treasury Department and was arrested on a charge of conspiracy to violate the Espionage Act. In counseling his client, he found he had never been to the Russian Embassy and had never been a member of a Communist front organization. He told his client to answer all questions and be honest, as he was guilty of no violations.

He believes the Truman Loyalty Check to be the best method of engendering fear in government workers. A government worker can be considered disloyal by being a member of any organization listed by the Attorney General as being subversive. In this way, the Attorney General of the U.S. has control over the economic life of government employees.

He told of an incident where the loyalty of a government employee was being questioned. Prior to losing his position he was given a statement to read. In Section Number 1 of the statement, it stated that the charges

against the person were confidential. In Section 2, the statement advised the accused that he was given five days to answer the charges in Section 1. (This brought a big laugh from the audience.) Rogge said, "The best way to get along in government today is to be anti-Union, anti-Soviet, and just a little bit anti-Semitic."

He told of a State Department employee, one Jane Anderson, whose loyalty has been questioned. Anderson cautioned Rogge against walking with her in public as this might lead to his being called a Communist.

Rogge's advice to farmers is to "raise less corn and more hell."
"People must rise up to win the fight for human freedom." This closed
Rogge's speech.

Robert W. Kenny commented on Rogge's speech, saying that this was the most fighting, courageous speech we have heard in a long time. Kenny then announced another number to be sung by People's Songs representatives Goodson and Vale. They sang a selection called "Red Boogie".

The next speaker, who was announced, was Samuel J. Berland, International Representative of the United Public Workers, CIO. In this connection, it should be noted that Confidential Informant

Communist Party in Los Angeles, provided information that Berland is a member of the Communist Party.

Berland commented that the Los Angeles Board of Supervisors, hot to be outdone by the Thomases and Tenneys, had now undertaken a loyalty program. Each county employee is asked to fill out a blank on which are listed 150 allegedly subversive organizations compiled by Senator Jack B. Tenney, Chairman of the Un-American Activities Committee in California. Berland enumerated a few of the organizations listed as subversive. They were:

Anti-Hearst Examiner Citizens Committee for Better Schools League of Women Shoppers Political Action Committee National Committee to Abolish Poll Tax

Berland commented that one supervisor said that membership in certain organizations would not necessarily give grounds for dismissal

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but would only give grounds for further investigation. Berland said that he maintained the committee was not designed to check loyalty but was designed to spread terror among county employees, as is the Federal loyalty check. "What they want is loyalty to the particular group in power." They fight the FEFC and adequate housing for the people. "It is the desire of the witch hunters to split those who oppose them....our struggle is a non-partisan fight. The CIO and A.F. of L. Public Workers have pooled interests in fighting the Los Angeles County loyalty checks." He stated that we must unite so that the Thomas and Tenney Committees would be eliminated.

Three girls then came on to the stage, one carrying a large picture of J. Purnell Thomas, another a picture of John Rankin, and a third a picture of Senator Jack B. Tenney of California. Berland stated that the City Refuse Department has a good idea what they would like to cover up the pictures with (the audience laughed), but that that would not give the necessary satisfaction. Instead, Berland said they were going to lay the pictures on the floor and cover them with money.

Three resolutions were read and unanimously adopted. Telegrams were to be sent.

- 1. This telegram requested Truman to withdraw Presidential Order No. 9835 (loyalty checks). The loyalty check has put fear in the minds of the government employees.
- 2. A similar telegram was to be sent in regard to the county employees.
- 3. The third was a telegram to be sent to Truman and Attorney General Tom Clark. This telegram stated, in effect, "We demand the Department of Justice cease cooperating with the Un-American Activities Committee. We demand the abolition of the House Committee on Un-American Activities. The undersigned (the people at the Shrine Auditorium) support House Rule 46, the Sabath Resolution to abolish the House Un-American Activities Committee."

Robert W. Kenny then introduced Howard Fast. He stated that he had written "Conceived in Liberty," and "Citizen Tom Paine". He stated that his new book, "Story of the Strike," is not published yet because of the fears of the book publishers.

Fast gave an emotional speech, dwelling chiefly on his experience with the Thomas Committee. He stated he was examined on two different occasions and that he sat through the Committee hearing, at which time the outlawing of the Communist Farty was considered. In this connection, he stated that from his observation Thomas could not be a Communist as he lacked first, love of his fellow man; second, dignity; and, third, courage.

### Committee for a Free Screen

On November 13, 1947, the Washington Field Office ascertained

for the "19 unfriendly witnesses" who appeared before the Thomas Committee, was in contact with a Mr. Kitner (phonetic) of the American Broadcasting Company. Hays was requesting Kitner for time on the air for Sunday, November 16, 1947, in order to present some Congressmen who were to argue against the contempt citations of ten of the "unfriendly witnesses". When Hays introduced himself to Kitner, he said he represented the Committee for a Free Screen. Kitner advised Hays that he could not grant him this time. Through this same source, it was ascertained that Hays subsequently contacted !r. Whitehead of the Washington "Fost" advising that he wanted to make a reservation for the back page of Monday morning's "Fost" and when Hays first spoke to Mr. Whitehead, he said he represented the Committee for a Free Screen. This data is being set out for identification purposes only. It should be noted that no further information was received concerning the activities of this group.

The Committee for the First Amendment, also known as The Committee for the Preservation of the First Amendment, The Hollywood Committee for the Freservation of the First Amendment, and/or The New York Committee for the Preservation of the First Amendment

The Hollywood "Reporter" on October 21, 1947, carried the following advertisement amnouncing the formation of The Committee for the First Amendment:

"We, the undersigned, as American citizens who believe in constitutional democratic government, are disgusted and outraged by the continuing attempt of the House Committee on Un-American Activities to smear the motion picture industry.

"We hold that these hearings are morally wrong because:

"Any investigation into the political beliefs of the individual is contrary to the basic principles of our democracy;

"Any attempt to curb freedom of expression and to set arbitrary standards of Americanism is in itself disloyal to both the spirit and the letter of our constitution."

Confidential Source of the William Morris Agency advised that John Huston was the person who contributed the original idea and seemed to be most closely associated with this group. Huston told this source that it had been his intention to concentrate on his career and retire from politics but that the conduct of the hearings in Washington made it impossible for him to remain on the sidelines.

Several meetings were held in Huston's home while the organization was being formed. According to this source, Huston personally recruited Humphrey Bogart and Lauren Bacall into the movement. According to a Special Service contact of the Los Angeles Office who is now deceased, Huston kept Bogart up all one night until six in the morning "getting him all fired up over this thing." This committee indulged in considerable publicity, mostly in the Hollywood trade papers.

stated that after the witnesses began being cited for contempt by the Committee, many members of the protesting delegation who had gone to Washington were upset and disturbed because they found they were defending members who were actually members of the Communist Party. He stated the Committee for the First Amendment was not able to secure many of the big names in Hollywood because Olivia DeHavilland and Bette Davis refused to have any part in the activity of this group. These two actresses, according to this source, were responsible for swinging a great many Hollywood personalities from affiliating with the group and the activities of these two actresses in general acted as a damper on the promotional aspects of this group.

Originally the Committee for the First Amendment started out to defend Roosevelt's reputation because the Un-American Committee asked questions of certain witnesses as to whether or not they knew that the pictures "Mission to Moscow" and "Morth Star" had been made at the instigation of anyone in

Washington. The Un-American Committee made no further reference to this line of questioning after the first day's hearing, and the liberals who had been attracted to Huston's movement became convinced that the Committee did not intend to become a "smear Roosevelt" instrument but rather was honestly attempting to seek out Communists.

Control Children

The Committee for the First Amendment intended to swing into the defense of Hans Eisler and Carl Marzani. However, this procedure was abandoned because the liberals and front organizations did not join in what was thought would be a tremendous mass movement.

According to this same source, the Hollywood liberals are aware of the fact that they have been used by the Communists and many of them are lying low as the town is gradually splitting into two groups.

Several radio programs were sponsored by the Committee for the First Amendment, according to an article in "Variety" on October 27, 1947, and the programs "in general condemned the procedure of the Committee in attacking and smearing the picture business."

The same source pointed out that many of the persons prominent in the motion pictures are "politically naive", and many of them were surprised to learn that some of the unfriendly witnesses were actually identified as Communist Party members. This source had been in telephonic communication with some of the Committee for the First Amendment people who flew to Washington in protest against the hearings, and this source pointed out that "certain members of the delegation and a lot of people in the delegation are shocked," and that some of them wished they had not made the trip. The source went on that certain members of this Committee were spreading the rumor in Hollywood to the effect that the Thomas Committee is practically an instrument of the Catholic Church, that Thomas is a Roman Catholic, and that church circles in New Jersey have brought pressure to bear, which accounts for the Thomas Committee hearings.

Informant continued that Billy Wilder is pro-English and anti-French. Wilder admires the Socialistic experiment in England, and has expressed his antipathy toward the French people of late since the recent elections in which DeGaulle signified great political strength. Wilder, as has been pointed out above, has been active in the Committee for the First Amendment.

Screen writer
with Ira Gershwin, brother of George Gershwin, deceased.

Characterized the latter as one of the laziest
men he ever knew. He said "Ira just hates to move". The fact that Gershwin
took the plane to Washington to protest the hearings, along with Bogart, was
significant to because it showed that someone was putting a great
deal of pressure on him. In
opinion, Lee Gershwin, Ira's wife,
is a member of the Communist rarcy.

went on that Mrs. William Wyler, whose husband worked closely with John huston in the formation of the Committee for the First Amendment, gave \$8000 to the Committee to further its work.

furnished a telegram addressed to his wife, dated October 24, 1947, which read as follows:

"THIS INDUSTRY IS NOW DIVIDING AGAINST ITSELF. UNITY
MUST BE RECAPTURED OR ALL OF US WILL SUFFER FOR YEARS
TO COME. YOUR AID IS REQUIRED IN THIS CRITICAL MOMENT.
PLEASE BE AT 1021 N. ROXBURY DRIVE, BEVERLY HILLS, TONIGHT,
FRIDAY, OCTOBER 24, AT 8:30 P.M. THIS IS MORE IMPORTANT
THAN ANY PICTURE YOU EVER MADE. "/S/ JOHN HOUSTON,
WILLIAM WYLER, BILLY WILLDER.

The Washington "Star" of October 25, 1947, carried an article captioned "Red Probe 'Hostile Witnesses' Prepare to Answer Accusers". This article referred to the activities of the Committee for the First Amendment, which it stated was aided by Director William Wyler and John Huston. It indicated that this Committee planned a broadcast entitled "Hollywood Fights Back" for that evening on local radio station WMAL at 8:00 p.m. According to the announcement in the press, the Committee planned to send a group of 40 to Washington in a chartered plane to protest the investigation of the Un-American Activities Committee. According to the article, the principal objection of this group was directed at Chairman J. Parnell Thomas, who refused to permit cross-examination of witnesses at the hearing.

This same newspaper on October 26, 1947, announced that 18 Hollywood personages, members of the Committee for the First Amendment, had
completed arrangements to fly by chartered plane from Hollywood to mashington,
D. C. to protest the House Committee's investigation of Communism in Hollywood.

Those who announced their intention of making the trip, according to the article, were as follows: Humphrey Bogart, Lauren Bacall, Paul Henreid, Evelyn Keyes, Richard Conte, June Havoc, John Payne, Danny Kaye, Ira Gershwin, Marsha Hunt, Sterling Hayden, Larry Adler, Jane Wyatt, Directors John Huston and Joe Cistron, and Writers Sheridan Gibney, Arthur Kober and Sheppard Strudwick.

Another plane bearing ten other theatrical people was scheduled to leave New York for Washington. In this group, the Committee said would be: Paul Draper, Louis Calhern, Mrs. Edward G. Robinson, Helen Hayes, Charles MacArthur, John Garfield, Kathryn De Mille, Ruth Gordon, Moss Hart, and Garson Kanin.

In an article in the New York "Times" of October 27, 1947, captioned "Stars Fly to Fight Inquiry Into Films", it was indicated that the Committee for the First Amendment claimed 135 members from Hollywood and that this Committee described itself as a "non-political organization campaigning only for honesty, fairness and the accepted rights of any American citizen."

This article in referring to the broadcast of the Committee, which was a half hour paid program over the American Broadcasting Company's stations, reflected that approximately thirty film stars and other Hollywood figures were supported in the criticism of the House Committee by four Democratic Senators, namely, Elbert D. Thomas of Utah, Harley M. Kilgore of West Virginia, Claude Pepper of Florida, and Glen H. Taylor of Idaho.

The keynote in the broadcast was offered by Myrna Loy, who declared: "We question the right of Congress to ask any man what he thinks on political issues."

John Huston, film producer and director, chided the Committee with having produced in nine years only one piece of legislation to counter subversive activity "and that was rejected as unconstitutional."

Market A structure to

Senator Thomas called the Committee's methods "unholy". Senator Kilgore cautioned listeners against taking at its face value the "red paint splashed by the Committee." Senator Taylor declared, "I intend to battle this Un-American Committee to a standstill."

Judy Garland, in summation, urged people to write to Congress in protest against the inquiry.

The other people referred to in the broadcast were Walter Wanger and William Wyler, producers; Arthur Carfield Hays, New York lawyer; Dr. Harlow Shapley, director of the Harvard Observatory; Archibald MacLeish, poet; and Deems Taylor, president of the American Society of Composers, Authors and Publishers.

The article in the New York "Times" also carried the names of the following who were to fly to Washington to protest the House Committee's investigation, in addition to those names previously mentioned as appearing in the Washington "Star": Actress Geraldine Brooks and actor Gene Kelly; writer Robert Ardrey and Melvin Frank; production executives David Hopkins, Ernest Pascal, Jules Buck and Robert Presnell.

The "Daily Worker" carried an article on the 27th of October captioned "Stars Urge People to Rap Snoopers", which referred to the activities of the Committee for the First Amendment and in particular to the radio broadcast of October 26. In addition to the individuals previously referred to as having taken part in this broadcast, this article also reflected that the following individuals also had a part in the broadcast: Actresses Margaret Sullavan, Florence Eldridge, Lauren Bacall, June Haver, and Faulette Goddard; actors Keenan Wynn, John Beal, Edward G. Robinson, Paul Henreid, Fredric March, John Garfield, Humphrey Bogart, Charles Boyer, Danny Kaye, Peter Lorre, Richard Conte, Norman Corwin, and Vincent Price; radio comedian Henry Morgan; and Audie Murphy, former soldier and present film actor.

Others whose support to the broadcast was announced were Katharine Hepburn, Spencer Tracy, Eddie Cantor, Ethel Barrymore, Gregory Peck, James Stewart, Rita Hayworth and Frank Sinatra.

According to the information furnished by the following individuals composed the New York Committee for the Preservation of the First Amendment:

Jerome Chodorov Moss Hart George Sam Kaufman Minerva Picus Agnes De Kille Fhil Loeb

Leonard Bernstein Harold Rome Louis Calhern Cheryl Crawford
Uta Hagen
Canada Lee
Paul Stewart
Paul Draper
Oscar Serlin

Julius Epstein
Philip Epstein
Erwin Shaw
Mrs. Edward G. Robinson
Daniel Saidenberg
Bernice Parks

It will be recalled separate memoranda were prepared on all of the above individuals with the exception of Bernice Parks and Daniel Saidenberg, concerning whom no pertinent public source information was available. These memoranda were prepared for the use of

On December 3, 1947, Park advised she had become cognizant of Communist infiltration into the organization known as the Committee for the First Amendment, which grew out of a group organized to protest the House Committee hearings, and who originally called themselves "Hollywood Fights Back". Believed the Committee for the First Amendment was inspired by a so-certed "liberal" group and non-Communists. However, it has recently been learned by observation and information developed that a person believed to be a Communist was very influential behind the scenes in directing policy for this organization. This individual is identical with Jane Strudwick, also known as Jane Mead, who had been directing policy behind the scenes for the American Veterans Committee.

Mead has been identified to the Los Angeles Office as a member of the Communist Party by a highly confidential and delicate source.

In speaking of various individuals who had gone to Washington to protest the hearings, but the Dailiem Morris Agency recalled that Danny Kaye was undecreed whether or not to make the trip until he was pressured at a dinner by John Huston. Sylvia Fine, Danny Kaye's wife, told that she had attempted to argue Danny out of going, and she discussed with the her regret that Danny was intent upon accompanying Bogart to Washington. She explained that their marital relations had come to the point where any stand she took was just the opposite of what Danny would ultimately wind up doing. In an attempt to convince him of the folly of his plan, she had his agent, his lawyer and his public relations man advise him that going

to Washington was an unwise move. However, at the dinner, John Huston publicly challenged Kaye about taking the trip and said something about "Remember what happened in Germany. People were afraid to take a stand."

In speaking of Danny Kaye and Humphrey Bogart, Blayney Matthews, Plant Superintendent at Warner Brothers Studios, said that the studio has contracts calling for one picture a year from each of the two above named, and that the management was extremely concerned about what to do with these contracts because the public is thoroughly aroused concerning these personalities among others.

The Los Angeles Office advised that it was the general opinion at the Fox Studios that the persons who went to Washington to protest the activities of the Committee, including Bogart, Bacall, et al, were very much frightened because of their ill advised actions, and there was further a general sentiment that these persons have hurt themselves in the box office. In this connection, it should be noted that Bogart and Bacall both openly repented for their actions in the press and indicated that their activities with this group were ill advised.

An advertisement appeared in the Hollywood "Reporter" on Monday, December 15, 1947, signed by the Freedom from Fear Committee. According to the Los Angeles Office, "The Freedom from Fear Committee" has been formed to take up where the Committee for the First Amendment left off. This information was reported by Confidential Informant and critic. This advertisement was signed by those individuals representing the Committee and included the following: Richard Collins, Gordon Kahn, Howard Koch, Lewis Milestone, Irving Pichel, Larry Parks, Robert Rossen and Waldo Salt.

Of the above, Collins, Kahn, Parks, Rossen and Salt are members of the Communist Party, according to a most highly confidential and delicate source.

The address given for the group was 6674 Yucca Street, Los Angeles 28, California, telephone Gladstone 4141. This is the telephone number listed under the name of Herbert Biberman, motion picture director who has been identified as a member of the Communist Party through a most highly confidential and delicate source.

## The advertisement is quoted below:

#### "TIRED? JITTERY? SLEEPING BADLY?

Find Out The Reason. Test Yourself! Here Are 10 Questions:

If you score 25, you're in the danger zone! Score 5 for each TES answer.

- 1. Are you nervous about whom you sit with in the commissary?
- 2. Are you thinking about changing your name? Are you disturbed because you are a Jew? A Catholic? A Union or Guild member? A Free Mason?
- 3. Are you haunted by your past? Remember? Your fourth vote for Roosevelt? The ambulance you helped send to Republican Spain? Your signature to protest against lynchings down South?
- 4. Are you giving up that idea for a story? Or changing a scene just a little?
- 5. Are you thinking you'd better drop your subscription to: The Nation? Commonweal? New Republic? The Frotestant? The New Masses? The New Yorker? In Fact? The Herald-Tribune? FM?
- 6. Do you think you hear a strange click every time you pick up your phone?
- 7. Are you thinking of hiding any of your bocks in your incinerator?
- 8. Do you think about the future safety of your children when you lie awake nights?
- 9. Do you experience mixed feelings at the news that England has offered sanctuary to political refugees from the American motion picture industry?
- 10. DO YOU THINK YOU ARE SAFE FROM BLACKLISTS?

"If your score on the above questions alarms you, YOU must take action now! You must support the 19 who are testing in the courts the right of any official, high or petty, to prescribe what shall be orthodox in politics, religion or other matters of opinion.

"The rights of the 19 as citizens are YOUR rights. Any abridgement of their liberties is an abridgement of your sacred rights to live and think as a free American. This is a legal fight. It costs money! It affects you!

"Copies of this page are available to you if you want to check your friends."

On the next page of the "Reporter" is a quarter page advertisement captioned, "Freedom From Fear," and asking the question, "Fed Up With the 'bi-partisan' attack on the film industry—on your basic American liberties? HORE IS YOUR ALLWER: Build the Independent Progressive Farty to unite all liberals in defense of our American liberty....." This ad states that the following people will appear as speakers: Eugene Connolly, E. T. City Councilman, American Labor Farty leader; Sidney Jones, Jr., whom the ad states is a prominent negro attorney, leader of the Chicago Progressive Party, and Secretary of the Cook County Bar Association; Hugh Bryson, President, Marine, Cooks and Stewards; Chairman of the Independent Progressive Party Organizing Committee; Dr. Francis Townsend of the Townsend Flan; Harper W. Foulson, Chairman, Association of Veteran Home Buyers; Director, Southern California hegion, Independent Progressive Party.

This ad states that a meeting will be held at the Shrine Auditorium in Los Angeles, December 17, 1947, at 8:00 P.M., and that information and tickets can be obtained at the Independent Progressive Party of America, 426 South Spring Street, Los Angeles.

According to Confidential Informant services screen writer, these ads appearing on consecutive pages in the Hollywood "Reporter" were an indication to him that the Progressive Citizens of America and the Freedom From Fear Committee were one and the same.

# (February 6, 1986 to September 15, 1968)

### The lotors Laboratory

During the lifet week of Pebruary, 1960, the California Legislative Committee investigating un-American activities, commonly called the Tenney Committee, held a three day Hearing in Los Angeles which Hearing included an investigation of the actors Laboratory in Hollywood. The Actors Laboratory is related to the Rotion Picture Industry inasmuch as some of the individuals prominent in the activities of that group are also prominent in the Kotion Picture Industry. The actors Laboratory is further used as a recruiting ground by the Notion Picture Industry.

Following the Hearing, Tenney characterized the Actors Laboratory as a Communist front group and stated as follows:

"The Hearing showed that there is no doubt about the Communist character of the actors Laboratory theater. The actions of witnesses connected with the theater were more eloquent than any admission of Communica."

nemon, the individuals who were subpossed to testify before the Tenney Committee were Pill Lee, Rose Hobert, Roman Bohnen, and J. Edward Fromberg. All of the above individuals with the exception of Hobert have been identified as members of the Communist Purty, and Hobert has been identified as sympathetic to the Communist cause.

Following the Committee Hearings, the actors Laboratory and its members and supporters started a propaganda and pressure campaign against the investigative Committee. Included in this pressure campaign was a full gare advertisement by the California Theater Council in a Hollywood trade paper which praised the actors Laboratory. This advertisement contained the names of approximately 150 signers who were in favor of the actors Laboratory. Among this list of signers were at least 36 individuals concerning whom the los largeles Office has documentary evidence of present or just Communist Party affiliation.

With reference to the California Theater Council mentioned above, the rebruary 17, 1948 issue of Variety amounced that a new group had been formed with headquarters at 1455 North Laurel avenue in Hollywood which is the same address as the headquarters of the actors Laboratory. This idvertisement announced the world premiere of the play "Declaration" by Janet and Thilip Stevenson followed by a meeting at which it was voted unanimously to set up the California Theater Council

for the purpose of fighting the investigation of the actors laboratory by that Tenney Committee. The announced purpose of the group was to-fight any encroachment upon the Theater by the Tenney Committee or any other Committee.

This advertisement by the California Theater Council set forth a telegram which had purportedly been received from New York City supporting the Theater Council's fight against the Termey Councites. The advertisement also contained a plea to readers to send letters and telegrams of protest to the Governor of California protesting the Termey Councites investigation of the actors Laboratory. Is indicative of the Communist inspiration for the California Theater Council, an informant.

The advertisement of the Termey Council and Theater Council, and informant.

The advertisement also contained a protest to the Governor of California Theater Council, and informant.

The advertisement also contained a pleasure of the California Theater Council was organized.

On Earch 25, 1948, the actors Laboratory announced the Mest Coast premises of a play entitled "All My Sons" which was written by Arthur Miller of New York City which play would begin at the Las Falmas Theater in Ios Angeles on March 25, 1948. Among the cast of this play were Georgia Backus, Roman Bohnen, Lloyd Bridges and George Tyne. All of these individuals have been identified as members of the Communist Farty, and Arthur Miller, the author, has also been identified as a Communist Farty member by the New York Division of the Bureau.

thus advised that the organization in the past has been classified by the freezery Department as an organization, donations to which are tax except on the part of the donors. This informant reported in May of 1948 that he had been actively attempting to get the actors Laboratory removed from the Treasury Department's tax exception list and in this connection had contacted Senator Joseph Eall. Senator Ball advised the informant that the Treasury Department was conducting an investigation of the Laboratory, and if it is found to be subversive, it will be removed from the tax exemption list.

# Americans for Democratic Action

This group is considered as an anti-Communist organization and has a regulation prohibiting membership in the organization to individuals who are members of the Jon unist Party.

However, Los in cles informant in april of 1968 reperiod that it was his opinion that although the organization claims to be a liberal group with no affiliations with the Communist Party, that he suspects that the reverso may be true. He pointed out that the official literature of the organization

has stated that it will not encourage anti-Communist opposition or a "crusade" and that TW Miterature game the same terms community used by the Jammalous, such as, "red-baiting, Twestickary, Pascist, etc. He further stated that the Lawringer for Democratic Action has officially condemned the investigation of Hollywood the House Committee on Un-imerican activities, and has labeled the investigation as a "witch hunting expedition."

Informant pointed out that Helvyn Douglas, motion picture actor, is the Chairman of the Southern California Branch of the organization, and that of the names of some 55 members of the Organizing Committee in Southern California, that not one of the group to the informant's knowledge, has ever taken a direct stand in opposition to the Communist Party as a subversive organization, and that a majority of these 55 individuals had at one time or another, team members of Communist front groups. Among such persons the informant listed the following:

Melvyn Douglas Dr. Elmer Belt Dr. Remson Bird Clyde Doyle Fhillip Dunne losal Rogat Jaurice Saeta John anson Ford Louis Levy Henry Eyers Ronald Reagan ...llen Rivkin Leo Rosten Vada Somerville

Walter Wanger

Informant stated that he was strongly suspicious that the americans for Democratic Action was wittingly or unwittingly performing what might be called "softening up" the situation into which the Communists can walk later. He was also of the opinion that the organization would actually take no action to halk the spread of Communism.

## Civil Rights Congress

The activities of this organization will be communted upon only in regard to its relationship to the Motion Ficture Industry.

On Fabruary 2, 1948 at a meeting called by the International Morkers Order to protest the designation of that organisation by the Attorney General as within the purview of Executive Order No. 9835, one of the principal speakers was William Bidner. Bidner is Executive Director of the Civil Rights Congress in los Angeles and has been identified as a member of the Communist Party. During this tall, Ridner commented upon the investigation by the House Committee on Un-imerican Activities, and stated that the Civil Rights Congress would fight

for the individuals who were indicted for contempt of these so following their refusal to waster questions by the House Consittee.

between Ned Sparks; on armond of the Joint Anti-Fascist Refuges County to During this conference Sparks stated, The Civil Mights Congress is our most important outfit."

The March 18, 1948 issue of the California Eagle, Los Angeles Negro newspaper, announced that a production entitled "High Time" which was characterized as a political-musical review, would be presented under the austices of the Civil Rights Congress for the purpose of raising funds for the defense of the Hollywood individuals who were indicted for contempt of Congress.

#### Committee of One Thousand

The Committee of One Thousand is an organization which was organized in the Fall of 1947 for the stated purpose of abolishing the House Committee on Un-American Activities. The organization was under the leadership of Dr. Harlow Shapley and Hannah Dorner.

An article apparing in the February 3, 1948 issue of the New York Sun stated that the Committee of One Thousand had obtained a new affiliate in the organization known as the Committee for the First Amendment. This article stated that the Committee for the First Amendment in Hollywood had called a meeting under the sponsorship of Norman Corwin, Phillip Dunne, Ira Gershwin, David Hopkins, John Huston, Thomas Hann, Frederic March, Pilly Wilder, and William Wyler. It was at this meeting, according to the article, that the Committee for the First Amendment was affiliated with the Committee of One Thousand.

In connection with the affiliation of the Committee for the First Amendment with the Committee of One-Thousand, Ed Gibbons, Editor of the anti-Communist publication in Los Angeles entitled "Alert", advised that on January 26, 1948 the Committee for the First mendment held a meeting under the Chairmanship of Fhillip Dunne. The main event at this meeting was a telephonic address to the group by Dr. Shapley who urged that the Committee for the First Amendment should merge with the Committee of One Thousand.

It was liker learned from the headquarters of the Freedom From Feature Committee in Hollywood that the Committee for the First amendment had, in fact,

merged with the Committee of One Thousand, and that Dr. Shapley would be in los ingeles easily in March, 1960 at which time the formation of the Committee of One Thousand would be formally announced and a fund drive launched. From this same source, it was learned that the Committee for the First Amendment might continue as a separate organization for the purpose of reising funds for the defense of the ten film writers indicted for contempt of Congress. In connection with the activities of the Committee of One Thousand in Los Angeles, source of information reported that the following individuals connected with the Motion Ficture Industry were active in the Committee of One Thousand:

Frederic Warch William Wyler Phillip Dunne John Huston Filly Wilder Horman Corwin Ira Gershwin Thomas Mann

In March, 1948, investigation at Los Angeles indicated that the Committee of One Thousand in that area was still only a paper organization, and that the individuals interested in the organization were the same persons who were interested in the Freedom from Fear Committee and the Committee for the First Amendment.

On M rich 10, 10h8 Los anceles informant reported on a conference between Ned Sparks, Chairman of the Los angeles County Communist Lirty, and Dr. Edward K. Earsky, Chairman of the Joint Anti-Fascist Refugee Committee. During this convertation Sparks listed the Committee of One Thousand and the Freedom from Fear Committee as among the organizations which his group is handling indicating Communist Party control of that organization.

In May of 1948, source of information Walter Scratch, Assistant to the Fublisher of the Hollywood Citizen News, Ldvised it may his opinion that the Committee of One Thousand had "fizzled out", and that its main activities had been taken over by the Freedom from Feur Committee. This latter organization will be the subject of separate comments.

#### Freedom From Fear Committee

The Mashington Times Herald of March 9, 1946 in the column by George March reported the organization of a Freedom from Fear Committee on the Alast Coast of the United States for the purpose of raising funds for the defense of the Hollywood writers indicted for contempt of Timeress following the Hearings of the House Committee on Un-American Activities in October of 1947. This was article listed among those active in the organization Deems Taylor, Cheryl

Cranford, Elia Kasan, Richard Matts, Jr., Marc Connelly, Milliam L. Shirer, Lark Van Doren, David Kay, George S. Kaufman, Oscar Hummerstein, II, and Mill Mauldin.

an article appearing in the Daily Norker of March & 1948 also commented upon the formation of this Committee listing the same individuals as set forth above and in addition, stated that the Freedom from Fear Committee in California had reported that the Eastern group was arranging for public rallies and a fund raising dinner to be held prior to the beginning of the trial of John Howard Lawson.

With reference to the Freedom from Fear Committee in California, it was learned in Earch, 1948 that the California headquarters for the ground at 6674 Tucca Street in Hollywood and that communications from the organization signed Jack Gold "For the Committee."

Freedom from Feur Committee had been set up for the purpose of raising funds for the defense of the film writers who were indicted for contempt of Congress. Gold further stated that the Committee works closely with the Arts, Sciences and Professions Division of the Progressive Citizens of america and with the Committee for the Pirst amendment. It was also learned that heriest Eiberman and Fauline Lauber were the Director and Secretary, respectively, of the Committee. Eiberman is one of the indicted Hollywood writers and both he and Fauline Lauber, under the name of Fauline Lauber Finn, have been identified as members of the Commitst Farty.

iccording to Los Angeles informant

It was reported that on February

20, 1948 the Freedom from Fear Committee had held a party at the home of Eiberman
and among those present at the party had been Eiberman, his wife, Cale Sondergaard,
Edward Iromberg, Larry Turks, Fetty Jarrett, Fob Gury, and Helmar Dergman, all of

whom have been identified as members of the Communist Farty.

The Consittee also announced in a full page advertisement in a Hollywood trade sublication on March 10, 19h6 that a fund drive would begin on April 12 to raise the sum of \$70,000; to be used for the defense of the Hollywood writers. This advertisement also contained a quotation from a speech by Dr. Shapley at a testimonial dinner at the Beverly Hilshire Hotel on March 5, 19h8. The advertisement further announced that at the dinner on March 5, the sum of \$15,110, had been raised. The advertisement further characterized the Hollywood writers as the "shock troops representing all of us in the structure against censorship" and urged that contributions be raised for their defense.

Confidential Informant reported that the Freedom from Fear Committee had originally been organized by Michard Collins, Gordon Tahn, Motert Rossen, Larry Parks, Waldo Salt (all of whom have been identified as members of the Communist Party) and Howard Koch, Laris Milestone, and Irving Pichel.

Source of information California reported that the Freedom from Fear Committee held a party at the home of Mr. and Mrs. Sidney Harmon on April 3, 1948 for the purpose of raising funds for the defense of the indicted Hollywood writers. This party was attended by approximately 100 people and was under the direction of Howard DaSylva who has been identified as a member of the Communist Party. The meeting was addressed by Alvah Lessie, one of the indicted writers who compared the present american Government to Hitlerism and charged the administration with taking the first step in that direction by attempting to control the Motion Ficture Industry.

The Committee also published a pamphlet entitled "How Much Is Your Freedom North" which estimated that the trial of the ten writers would entail an expense of approximately (60,000, and urged donations to the Committee. The Committee also distributed camphlets in front of theaters in Los largeless during the showing of the production "Naked City" which was written by Albert Halts, one of the indicted writers. This circular urged the audience to decard that the Notion Ticture producers end the black listing of the Hollywood writers and also urged donations for the defense of the film writers.

The Freedom from Fear Committee was another one of the organizations characterized by Ned Sparks, Chairman of the Los Angeles County Communist Farty, as one of the groups "which his group is hundling" indicating Communist Farty control,

en Barch 10, 1948.

According to source of information the Freedom from Four Joseph Lay 9, 1948 held a rally entitled "Salute To Cur Horces" at the El Patio theater in Hollywood which was attended by appreciately 5% people all of whom paid 1. admission. The informant reported that many of these persons contributed to a defense fund with denations ranging up to 250. each. At this meeting John Howard Lawson was among those introduced who charged that the House Committee on Un-American activities was part of a plot to set up a "police state" in america by means of "thought control." Other speakers at this meeting were here tibersan and Ring Lardner, Jr., both of whom have been identified as members of the Commist Farty. The meeting was also addressed by Robert W. Kenny by means of a long distance call from Washington. Kenny is one of the attorneys for the ten indicted writers and during his talk, Kenny said that Bartley Crum was flying East in order to aid the defendants. The meeting also adopted a resolution opposing the Mundt-Nixon bill as a "carbon copy of Nazism."

Source of information to the later and also advised that the sublicity and build-up campaign for the Freedom Limits as committee was being handled by George Stiller and Associates, 521 North Lacience Boulevard, Los Angeles, and the faformant characterized this commern as one which "scens to handle all publicity and public relations for these Communist fronts."

## Hollywood Council of the Arts, Sciences and Professions

On March 5, 1948, the Arts, Sciences and Professions Division of the Progressive Citizens of America, which division later became the Hollywood Council of the Arts, Sciences and Professions, sponsored a testimonial dinner for Dr. Harlow Shapley. This affair was held at the Beverly-Wilshire Hotel in Beverly Hills, California. Agents of the Los Angeles Office identified the following individuals upon their arrival at this meeting, all of which persons are known members of the Communist Party: J. Edward Bromberg, Herbert Biberman, Albert Maltz, Sam Moore, Gordon Kahn, Samuel Ornitz, Waldo Salt, Robert Rossen, Adrian Scott, Ring Lardner, Jr., Dalton Trumbo, Larry Parks, Charles J. Katz, Edward Dmytryk, John and Katherine McTernan, and Betty Garrett.

At the speakers! table at this affair together with Dr. Shapley were Adrian Scott, Herbert Biberman, Iarry Parks, Gale Sondergaard and Betty Garrett (all known members of the Communist Party), and John Huston, producer; Howard Koch, writer; Lena Horne, actress; and Robert W. Kenny, attorney.

Source of information was in attendance at this meeting, reported that Norman Corwin was the first speaker who introduced the chairman of the meeting, John Huston. Among the other individuals who participated in the program were Koch, Horne, Shapley, Parks and Scott. The attorneys for the Hollywood writers indicted for contempt of Congress were also introduced to those present at the meeting.

This source reported that Millard Lampell, a writer and member of the Screen Writers' Guild, made a plea for funds and donations ranged from \$1,000 down to \$100, with the total collections being approximately \$15,000.

According to Los Angeles Informania a conference was held on March 10, 1948, between Ned Sparks, Chairman of the Los Angeles County Communist Party, and Dr. Edward K. Barsky. During this conference, Sparks mentioned the name of several organizations "which his group is handling", indicating Communist control of such groups. Among those mentioned by Sparks was the Arts, Sciences and Professions Division of the Progressive Citizens of America.

In June of 1948, according to Los Angeles Informant the Progressive Citizens of America merged with the Independent Progressive Party of California, which is the Third Party movement in that state. The Progressive Citizens of America also issued an official statement confirming this merger; however, according to Informant one group which had previously been a subsidiary or division of the Progressive Citizens of America was not included in the merger and that subsidiary was the Arts, Sciences and Professions Council. This informant advised that the Arts, Sciences and Professions Council had theoretically divorced itself from the PCA and was set up as a separate organization known as the Hollywood Arts, Sciences and Professions Council. This Council did not officially support the Independent Progressive Party or any other political group. Informant stated that this was a mere subterfuge which was used because of conditions which had developed within the film industry following the investigation of Communism in Hollywood and that the new Council was set up in order to allow the Hollywood group to pretend to be nonpartisan. The informant stated that the new Council, however, could be expected to continue the usual type of activity which it carried on while a division of the Progressive Citizens of America and that as individuals. its membership would support all candidates endorsed or running for office on the Independent Progressive Party ticket.

In connection with the setting up of the Hollywood Council of the Arts, Sciences and Professions, the members of the old Arts, Sciences and Professions Division of the Progressive Citizens of America in Hollywood were advised that the new organization had been set up. This notice to the membership went out over the signature of Joy Darwin, designated as Executive Secretary of the Council. Joy Darwin is the wife of George Pepper and both have a long history of Communist membership and activity in the cultural groups in Hollywood. Among the individuals listed on the letterhead of the National Council of the Arts, Sciences and Professions with which the Hollywood Council is affiliated were the following, who are known past and present members of the Communist Party: John Howard Lawson, Vice Chairman; Albert Maltz, Sam Moore, and George Pepper, all three being Members at Large.

#### National Council of American-Soviet Friendship

The only activities of this group which will be commented upon are those activities which relate to the motion picture industry. The greater portion of such activities have been in connection with the Communist inspired campaign directed toward boycotting of the anti-Communist picture, "The Iron Curtain".

In connection with "The Iron Curtain", the Washington "Times—Herald" of April 12, 1948, reported that the music which was used for background in this picture was that of four Russian composers, namely, Dmitri Shostakovich, Serge Prokofieff, Aram Khatchaturian, and Nicholai Miaskovsky. The article further stated that these composers charged that the studio had stolen their music and was using it in the picture without the consent of the composers. The article also commented upon the fact that these four composers were among those who had been criticized by the Communist Party Central Committee in Russia for their formalism in their music.

The New York "Sun" of April 28, 1948, carried a news item that the National Council of American-Soviet Friendship had announced that the organization had sent a letter to independent and circuit theater owners urging them not to permit the showing of "The Iron Curtain" in such theaters, stating that the showing of the film would make such theaters "an instrument for propaganda and special pleading."

The New York "Sun" on May 6, 1948, in an article by David Snell commented upon the Communist compaign which was taking form against the showing of the picture, "The Iron Curtain". This article stated that protests against the film had been received from an organization known as the New York Committee Against War Propaganda and that the address of this Committee was Suite 804, 114 East 32nd Street, New York City, which is identical with the headquarters of the National Council of American-Soviet Friendship. Snell interviewed one Bert Jahr, a member of the Committee Against War Propaganda, who stated that the organization "represented" fourteen organizations and trade unions including the American Youth for Democracy, the Civil Rights Congress, the International Workers Order, the Veterans of the Abraham Lincoln Brigade and the National Council of American-Soviet Friendship. The fact that the offices of the New York Committee Against War Propaganda were the same as those of the National Council of American-Soviet Friendship indicate that the latter organization was active in the control and-direction of the Committee.

The Brooklyn "Eagle" of May 12, 1948, reported upon the opening of "The Iron Curtain" at the Roxy Theater in New York City on May 11, 1948, at which time a riot occurred between pickets protesting the showing of the film and a counterpicket line set up by the Catholic War Veterans. The picketing took place following a meeting addressed by Henry Wallace and the article reported that approximately 14,000 Wallace supporters moved

from the Wallace meeting to the theater to join the picketing. This article further stated that the campaign against "The Iron Curtain" had been spearheaded by the National Council of American-Soviet Friendship.

As a result of the activities of the National Council of American-Soviet Friendship, picketing of "The Iron Curtain" occurred in numerous places throughout the United States. In this regard, the Chicago "Star" on May 22, 1948, reported that picket lines had been maintained the previous week at the Chicago Theater, which at that time was displaying "The Iron Curtain". This article further mentioned that the campaign in Chicago was being carried on by the Chicago Committee Against War Fropaganda. In the "Daily Worker" of May 21, 1948, in a column by David Platt, it was stated that picket lines had been established against "The Iron Curtain" in "more than a score of cities from coast to coast", which statement was attributed to the National Council of American-Soviet Friendship. This article stated that picketing had been conducted in Denver, Colorado; Dayton and Cleveland, Ohio; Milwaukee, Wisconsin; and Philadelphia, Pennsylvania, as well as Chicago, Boston and Toronto, Ontario, Canada. With reference to the picketing at Denver, Cleveland and Toronto, the article stated that such picketing had been conducted by the National Council of American-Soviet Friendship. In New York City, the "Daily Worker" of July 16, 1948, reported that between thirty and thirty-five neighborhood theaters in New York had been picketed during the showing of "The Iron Curtain". Additional evidence that the National Council of American-Sovict Friendship was the moving force behind such picketing is shown in the "Daily Worker" of July 26, 1948, which contained a synopsis of a report of The National Council of American-Soviet Friendship reflecting the results of the picketing of the picture. This report stated that as a result of the campaign many prospective movie-goers stayed away from the picture; that as a result of the campaign those persons who did see the picture realized that it was only propagands. The report further took credit stating that two major film companies had dropped plans for similar pictures following the action taken against "The Iron Curtain".

In addition to the actual picketing of the picture, the "Laily Worker" on many occasions gave publicity to the activities of the National Council of American-Soviet Friendship and also criticized the picture itself. Examples of the type of material appearing in the "Daily Worker" are as follows:

In the May 7, 1948, issue in a column written by Harry Raymond, it was stated "The whole thing was dug from the garbage barrel..." "The

274

"Iron Curtain' has been molded by the same tools which Hitler and Goebbles used to fan the flames of World War II. It is the type of vicious propaganda spreading suspicion and hatred against a previous ally and fanning the flames of World War III." The issue of April 30, 1948, gave considerable publicity to the formation of the New York Committee Against War Propaganda, stating that the Committee was headed by George Rusic of the Joint Board of Fur Dressers and Dyers and Reverend John Darr, Jr. The issue of May 6, 1948, described the picture as "the film that threatens your future," "the anti-Soviet film". The issue of May 11, 1948, contained an editorial entitled "This Film Is A Trap". The editorial stated that "This is an importation into the U.S.A. of Hitler's Rig lie with which he murdered democracy in Germany and dragged that nation into a suicidal war." "The 'Iron Curtain' propaganda is a trap to kill opposition to the draft of your son and to the starting of another atomic war. Tell your theater, Roxy's and 20th Century Fox that you want none of it." In the issue of May 13, 1948, in an article by Herb Tank which consisted of a review of the film, it was stated "'The Iron Curtain' is coldly calculated political propaganda. It is a political lecture on celluloid. Because it is contrived and manipulated from the sole viewpoint of stirring audience hatred against a former ally, it fails to present any characters as real human beings. It fails also to develop any real conflict between characters and ideas so necessary to simple craftsmanship in film making."

(日本の大田のかん)

The film also received adverse publicity in the "Feople's World", West Coast Communist newspaper. An example of such publicity was a purported letter by Norman Canright appearing in the issue of May 11, 1948. Quotations from this letter are as follows: "Here it is at last, an anti-Soviet movie tailor-made to specifications of the warmongers... This is calculated infamy, an incredibly crude insult to the thousands of Soviet soldiers who gave their lives fighting our battle against Fascism... This rotten bit of warmongering."

In addition to the criticisms of the picture by the National Council of American-Soviet Friendship, the New York Committee Against War Propaganda and the adverse publicity appearing in the "Daily Worker" and the "People's World", the "Daily Worker" of February 23, 1948, reported that the New York Arts, Sciences and Professions Council of the Progressive Citizens of America had attacked "The Iron Curtain" and had requested 20th Century Fox to stop distribution of the film. The Council characterized the film as "purely political propaganda of the lowest level - designed to stimulate prejudices, arouse hatreds and inflame the spirit of witch-hunting which is threatening our land."

Another matter of interest in connection with "The Iron Curtain" was furnished by 20th Century Fox Studios, who stated that she was incensed over the attempts of certain persons to inject what she felt was Communist propaganda into a picture which was intended to be anti-Communist. She stated that she had closely observed the picture while in production and in her opinion certain portions of the script reflected a definite attempt by the writers to twist the script so that Russia would be actually glorified and the Communist Party line injected into the picture. She stated that in the script during portions of a commentary, the commentator's voice would play up Russia in certain scenes and also attempt to get across the Communist Party line that the secret of the atomic bomb should be made available to the whole world. She also stated that efforts had been made to have the word "marxism" substituted for "communism" in those places where Communism was to be denounced in the script. According to this source, original scenes one to nine included shots of the battles of Leningrad, Stalingrad and Kiev, including shots of huge crates marked for the USSR and scenes showing drives for Russian war relief, publicizing the dissolution of the Comintern and certain shots of the Tehran meeting of Poosevelt, Churchill and Stalin. During this latter scene, the commentator's voice came in above the shots praising the stand which hussia had made against the Germans, the wonderful campaigns of Russian war relief agencies and stating that "Mussia was the free world's hero, an even greater hero when she announced the dissolution of the Comintern... 1943 the year of greatest admiration for Soviet Hussia, of new hope for the world."

Scurce of Information was critical of that portion of the script dealing with the atomic bomb when Norman, the scientist, was told by Grubb, a Soviet agent, when referring to the atomic bomb, "Exactly, that is why we must all have it. Don't you see. They'll not dare use it. Think of it, Dr. Norman, you and others like you to help bring peace to the world... peace and a chance for decent people to build a free world. You will be reckoned among the great men of history who place the rights of all people above the selfishness of the few. You can't refuse, Dr. Norman. It will be your contribution to the safety of mankind."

The campaign by the Communist Party and the National Council of American—Soviet Friendship against the picture was the subject of considerable comment in the nonCommunist press. Examples of such comments are as follows:

An article by Robert Bruskin appeared in the Washington "Fost" of May 9, 1948, and stated "The Soviet Embassy in Washington is whipping up propaganda against the 'Iron Curtain' ... This article commented upon the previous article critical of "The Iron Curtain", which was written by Ilya Ehrenburg and published in the USSR Information Bulletin of April 28, 1948. The New York "Journal-American" of May 11, 1948, in commenting upon the formation of the New York Committee Against Tar Propaganda characterized it as a new Communist front group. The column of George Sokolsky appearing in the Washington "Times-Herald" of May 13. 1948, stated that the American Communists and their allies have used every means fair and foul to prevent the picture from being shown and concluded "Should the Communists succeed in killing it by boycotts and other intimidations, it will be harmful to our country. See it as a personal demonstration of patriotism." The column of Lee Mortimer in the "Daily Mirror" of May 14, 1948, stated that despite the propaganda of the National Council of American-Soviet Friendship, the picture was not propaganda, but is "on the contrary, a gripping and grim true story about a cruel and calculating gang of international Capones and Lucianos. ... is the unvarnished truth out of the official records of the Royal Commission." The May 14, 1948, issue of the Washington "Times-Herald" contained an editorial concerning "The Iron Curtain" which stated in part as follows: "If you're a Communist or fellow traveler, you are urgently . advised to stay the hell away from the moving picture discussed herein. It can be practically guaranteed to run your blood pressure to bursting point, make you foun at the mouth, and maybe even cause you to throw a fit in the aisle. If you are not a Communist or fellow traveler, however, our tip is to see the picture by all means... This is the picture which the Communists, their fellow travelers, their false front societies and their stooges in press and radio are trying to smear, talk down and otherwise choke off now that the Reds have failed in their original effort to keep it from being produced at all."

# National Council on Freedom From Censorship

Confidential Source of Information advised in February, 1948, that he had become interested in an organization called the "National Council on Freedom From Censorship", which group had taken space in motion picture trade papers protesting the Hollywood hearings of the House Committee on Un-American Activities. The informant requested Edward Cheyfitz, Assistant to Eric Johnston, to obtain information for him concerning this group. Cheyfits advised the informant that the organization

was affiliated with the American Civil Liberties Union; that the Chairman is Elmer Rice and the Vice Chairmen are R. W. W. Norton and Henry Seidel Canby. Among the reported members of the group are Quincy Howe, Commentator for the Columbia Broadcasting System; Harry Sherman, President of the Book of the Month Club; Bennett Cerf, professor; Clifton Fadiman of the "Information Please" radio program; Arthur Garfield Hayes; Mupert Hughes; Fannie Hurst; H. V. Kaltenborn; Eugene O'Neill; and Robert Sherwood. Cheyfitz further advised the informant that the American Civil Liberties Union was reportedly watching the organization for any possible Communist infiltration into the group and because of this fact, one Herman Shumlen had been dropped from membership. Cheyfitz explained to the informant that his personal opinion of the group was as follows: "This is a nonCommunist middle-of-the-road group which has been in existence for a number of years and they are really interested in freedom from censorship."

#### Peoples Educational Center

As has previously been set forth, the Peoples Educational Center is a completely Communist Party dominated school and the great majority of the instructors are or in the past have been Communist Party members.

Confidential Source of Information reported that in February and March, the Peoples Educational Center was conducting a course on eight Russian films, which purported to be a survey of life in the USSR during the last thirty years as reflected by the top films in that country.

The Peoples Educational Center was one of the organizations with which the Tenney Committee concerned itself during its three-day investigation as previously reported under the Actors' Laboratory above. Among those who were subpoensed to appear before the Committee were Katherine McTernan and J. Edward Bromberg, both of whom have been identified as Communist Party members. During the questioning of Mrs. McTernan, she refused to furnish any answers to direct questions of the Committee and on several occasions was threatened with being cited for contempt of the Committee. At no time - did she admit her Communist Party membership. During the hearing, the Tenney . Committee attempted to bring out a connection between the Actors! Laborators and the Peoples Educational Center by showing that one Jacobine Caro, a member of the faculty of the Actors' Laboratory, was in fact the wife of Sidney Davidson, head of the Peoples Educational Center, and that both of these individuals are suspected Communists. Sidney Davidson in March, 1948, was in fact the Executive Secretary of the Peoples Educational Center and was a known member of the Communist Party.

Mrs. Sophia Herman, owner of the premises at 1717 North Vine Street, which is the location of the Peoples Educational Center, reported in April of 1948 that she has been endeavoring to get the Peoples Educational Center out of those premises. She was advised by Sidney Davidson that the Peoples Educational Center was unable to obtain other quarters and was planning to close up the school with the intention of reopening in the Fall of 1948.

Confidential Source reported that, according to Davidson, the Peoples Educational Center no longer had sufficient students to enable the school to continue to pay its expenses and this source was of the opinion that the closing of the Center at this time was due to a combination of reasons, including a shortage of income, lack of quarters, and adverse publicity received during the investigations of the Tenney Committee. The catalog of the Peoples Educational Center for the Fall Term of 1947 listed among others the names of Edward Imytryk, Adrian Scott and Herbert Riberman as instructors, while the Winter catalog for 1948 omitted the names of these persons. It should be noted that these three individuals were among those who were called as witnesses during the investigation by the House Committee on Un-American Activities in the Fall of 1947.

#### Peoples Songs

The organization Peoples Songs has its headquarters in Los Angeles at 2256 West Venice Poulevard. The organization is a propaganda agency under the complete domination of Communist elements and representatives of the group are generally present and take part in programs sponsored by the Communist Party and front organizations. Representatives of the group are also frequently participants in picket lines in which the Communist Party has an interest and at one time appeared at a Communist rally for William Z. Foster in Los Angeles and have also appeared in functions of the American-Russian Institute of Southern California. The Director of Peoples Songs in Los Angeles is an individual identified as Mario (Boots) Casetta. Casetta as of June, 1947, was a known member of the Communist Party.

Among the activities of Peoples Songs have been appearances at rallies of the Joint Anti-Fascist Refuges Committee and the American Youth for Democracy. On November 9, 1947, the organization took a prominent part in a rally entitled "Stop Operation Witch Hunt", at which O. John Rogge and Howard Fast were the featured speakers.

The "Daily People's World" of January 18, 1948, amounced a rally on the following Saturday by the Youth Committee of the Independent Progressive Party in protest against universal military training, at which rally entertainers from Peoples Songs were present. On February 4, 1948, Peoples Songs furnished the entertainment at a Lenin Memorial Meeting at the Embassy Auditorium under the sponsorship of the Communist Party. On February 8, 1948, this group furnished the entertainment at a meeting of the American-Russian Institute of Southern California, which meeting was in honor of several visiting Russians.

#### Progressive Citizens of America

The official organ of the National Progressive Citizens of America entitled "The Progressive Citizen" in the issue of February, 1948, reported on the formation at a preconvention meeting of the Progressive Citizens of America held in Chicago on January 16, 1948, of a National Council of the Arts, Sciences and Professions and that the new Council would be under the leadership of Dr. Harlow Shapley.

In February, 1948, Los Angeles Informant described the Progressive Citizens of America as a pro-Communist political front and stated that among those prominent in the movie industry who were connected with this group were John Cromwell, Gregory Peck, Mrs. William Dieterle, John Huston, Lewis Milestone, Albert Dekker, Howard Koch, John Howard Lawson and Sam Moore.

At approximately the same time, the same informant stated that in his opinion the Progressive Citizens of America was the Communist Party's most active and influential front organization. It was pointed out that the Executive Director of the Progressive Citizens of America in Los Angeles was Bert Witt, while the Executive Director of the Arts, Sciences and Professions Council was George Pepper, both of whom have been identified as members of the Communist Party. Such individuals as John Howard Lawson and Herbert Biberman have also been active in the formation of the policies of the Progressive Citizens of America. Of the members of the Board of Directors of the Progressive Citizens of America in Hollywood for 1947, eighteen such persons have been identified as past or present members of the Communist Party.

At the annual convention of the Progressive Citizens of America held in January, 1948, Robert W. Kenny was elected the National Chairman and among the twenty-seven Vice Presidents were the following persons from California: John Cromwell, director; Norman Corwin, radio writer; Lillian Hellman, writer; Dr. Linus Pauling of the California Institute of Technology;

Mrs. William Dieterle, wife of a director; and Gregory Peck, actor. Among the members of the Board of Directors from Southern California were John Howard Lawson, Sam Moore, Albert Dekker, Rubin Borough, Howard Koch, Seniel Ostrow and Charlotte A. Bass. Of these last-mentioned individuals, Lawson and Moore are known members of the Communist Party and all of the other individuals have at one time or another been sponsors, speakers, donors or signers of petitions and resolutions put out by Communist front or Communist dominated organizations.

Che of the most important and active divisions of the Progressive Citizens of America in Los Angeles in the past has been its Arts, Sciences and Professions Council which was under the direction of George Pepper, previously identified as a member of the Communist Party. It has been noted that Pepper has frequently conferred with Lawson regarding policy matters of the Arts, Sciences and Professions Council of the PCA.

According to Jos Angeles Informant, a conference was held on March 10, 1948, between Ned Sparks, Chairman of the Los Angeles County Communist Party, and Dr. Edward K. Barsky of the Joint Anti-Fascist Refugee Committee. During this conference, Sparks advised Barsky of certain organizations "which his group is handling", indicating Communist domination and control of such groups. Among those mentioned by Sparks was the Progressive Citizens of America.

opinion the most important move in Communist matters in Hollywood which had recently occurred was the merger of the Progressive Citizens of America with the Independent Progressive Party. This latter organization is the Third Party Kovement in the State of California. The Informant advised that in Los Angeles the actual merger of the PCA with the Independent Progressive Party had taken place shortly after June 1, 1948, but had not been officially announced until June 15, 1948. The Southern California Branch of the PCA went through the motions of taking a vote of its members on the question of marger with the Independent Progressive Party and on June 16th, it was announced that the proposal had carried. This announcement was made through a press release on that date in the "Daily People's World". The official announcement, which was made under the signature of Bert Witt, formerly - Executive Secretary of the PCA, indicated that Witt would also occupy the same position with the Southern California Branch of the Independent Progressive Party with headquarters at 426 South Spring Street, Los Angeles. Witt has been identified as a member of the Communist Party in Los Angeles.

# III. COLMUNIST INFILTRATION OF INTELLECTUAL GROUPS (September 16, 1948, to July 15, 1949)

## Hollywood Council of the Arts, Sciences, and Professions

Los Angeles Informant advised that the Hollywood Council of the Arts, Sciences, and Professions, which he described as the principal Communist front organization in Hollywood at the present time, on August 1, 1948, held a meeting at the Masonic Temple in Hollywood with an estimated 300 to 400 persons present. The informant advised that among those active in this meeting were John Howard Lawson, Howard Koch, Ben Margolis, and William B. Esterman. All of the above individuals are known Communist Party members with the exception of Koch, who at that time was Chairman of the Council.

The informant advised that at this meeting remarks were made condemning the arrest of the National Board Members of the Communist Party, condemning the indictment and conviction of the "Hollywood Ten", condemnation of the alleged actions of the United States in trying to instigate a war with the Soviet Union, condemnation of the conviction of the "Hollywood Ten" as a drive against culture, condemnation of action taken by the Government against Gerhardt and hans Eisler, and a denunciation of loyalty tests as a psychological preparation for war with Russia.

In addition, at this meeting members of the Actors' Laboratory presented a short play.

In the fall of 1948 Los Angeles Informant indicated that the principal activity of the Hollywood Communist cultural groups and of the Hollywood Council of the Arts, Sciences, and Professions was directed toward the defense of the convicted film writers. Several groups were originally formed in this regard, including the First Amendment Committee, the Freedom From Fear Committee, and the Committee of 1,000. However, during the fall of 1948, the Hollywood Council of the Arts, Sciences, and Professions had apparently taken over the entire campaign in behalf of the "Hollywood Ten".

On January 11, 1749, Los Angeles Informant reported that the Chairman of Region No. 4 of the Arts, Sciences, and Professions Council covering the Los Angeles area was Dr. Linus Pauling of the California Institute of Technology, and that the following were officers of the Hollywood Council of the Arts, Sciences, and Professions: Chairman, Howard Koch, screen writer; Executive Director, Ellen Davidson, who had recently replaced Joy Darwin. While the members of the Executive Committee were not definitely known, the informant believed that among the members of the Executive Committee at that time were Michael Davidson, believed to be the Executive Secretary of the Radio Writers Guild; Sam Moore, radio writer; Maurice Zimm, a composer; Milton Merlin, writer; and Eugene Stone.

In this connection, during the first week of December, 1948, Agents of the Los Angeles Office conducted a surveillance based on information to the effect that a meeting of the Steering Committee of the Arts, Sciences, and Professions Council would be held at the home of Sylvia Compinsky in Hollywood. Among the individuals attending were the following: Dr. Murray Abowitz, Herbert Biberman, Victor Shapiro, and Howard Koch. Of the above, Compinsky, Abowitz, Biberman, and Shapiro have been identified as members of the Communist Party.

Among the activities of the Hollywood Council of the Arts, Sciences, and Professions was a meeting for the benefit of the "Hollywood Ten", held on November 26, 1948. This meeting was also for the celebration of the defeat of Representatives Vail and McDowell of the House Committee on Un-American Activities.

During November and December, 1948, the organization sponsored a series of lectures by Sam Ornitz, a known Communist Party member, on the subject, "Anti-Semitism", and during January, February, and March, 1949, sponsored a series of lectures by John Howard Lawson on the subject, "A New Approach to American History and Our Cultural Heritage".

On December 12, 1948, the organization held a meeting at the Hollywood Roosevelt Hotel, and Ios Angeles Informant furnished considerable information concerning the meeting as follows: The opening session was chaired by Mr. Howard Koch, while Ellen Davidson presided as the Executive Secretary of the Conference. Among the individuals who were active at this meeting were John Howard Lawson; Arnold Manoff, a screen writer; Herbert Biberman, and Dr. Martin Hall. Of the above individuals, Lawson, Manoff, and Riberman are all known members of the Communist Party.

Following the opening session, the meeting was divided into panels concerning films, writing, radio, health, and fine arts. The informant advised that numerous individuals who have been identified as Communists were active in these various panels, including Paul Jarrico, Lawson, Albert Maltz, Herbert Biberman, Abe Burrows, Hollister Noble, Gregory Ain, and Iris Noble.

The main items resulting from the film panel were as follows: (1)

Support for the "Hollywood Ten"; (2) Abolition of the Taft-Hartley law and various Un-American Activities Committees throughout the country; (3) Establishment of liaison with Parent Teachers Associations and trade unions to enlist their support for the "Hollywood Ten", and (4) Filming of the Hollywood story to show to such PTA's and trade unions.

Following the meeting of the film panel, the meeting again assembled and among the resolutions adopted were one requesting the United States Government to enter into negotiations with the Soviet Union in an effort for peace, and another urging the abolition of the House Committee On Un-American Activities.

Los Angeles Informant in the spring of 1949 advised that the Hollywood Council of the Arts, Sciences, and Professions is actually the Hollywood chapter or branch of the National Council of the Arts, Sciences, and Professions, which has its headquarters in New York City. This informant advised that the Hollywood group claims a membership of 2,000 but that a large number of these individuals are probably just on the mailing list of the group and do not actually pay dues. This informant has furnished information to show that the "Steering Committee" of the Hollywood chapter, as well as its policy-making offices, is definitely in the hands of individuals identified as either past or present Communist Party members. Investigations reveal that the leaders in formulating the policies of the organization are such individuals as John Howard Lawson, Albert Malts, and Herbert Riberman, while the carrying out of the policies rests largely in the hands of George Pepper and Sonia Dahl Biberman. All of these individuals have been identified as Communist Party members.

The National Council of the Arts, Sciences, and Professions, during March of 1949, sponsored a Cultural and Scientific Conference for World Peace in New York City. Los Angeles Informant devised that for a number of weeks prior to that Conference, the Hollywood group had engaged extra office space and set up a separate staff to handle its plans to have the foreign delegates to the New York Conference visit Hollywood after the New York Conference was completed. The informant advised that the plans of the Hollywood group were closely coordinated with the New York Headquarters.

Following the decision of the Department of State to forbid the delegates from behind "The Iron Curtain" to tour the United States, the Hollywood Council of the Arts, Sciences, and Frofessions was active in attempting to obtain individuals to send telegrams of protest to the State Department, and in this connection put out a letter to its membership charging that the State Department was trying to obstruct the Cultural and Scientific Campaign for World Feace, and urged that telegrams be sent to the State Department in an effort to obtain a reversal of its decision.

On April 9, 1949, the Hollywood Cultural and Scientific Conference for World Peace, under the auspices of the Hollywood group, was held in the El Patio Theater in Hollywood. This meeting was held although the scheduled foreign delegates could not attend. The Chairman of the meeting was Sam Moore, and among others identified as on the stage at the meeting were Hollister Noble, Sam Albert, Gregory Ain, Guy Endore, and Edward Riberman. All of these individuals have previously been identified as members of the Communist Party. Among the individuals who actively participated in this meeting were Gale Sondergaard (wife of Herbert Biberman); Herbert Biberman; Jay Leyde; John Howard Lawson; Paul Jarrico; Frank Eng, motion picture critic for the "Los Angeles Daily News"; I. F. Stone, columnist for the "New York Post"; and Carlton Moss, Megro writer. All of the above individuals, with the exception of Eng, Stone, and Moss, have been identified as past or present members of the Communist Party. With reference to Moss, while he is not definitely known to be a member of the Communist Party, he is a close associate of various individuals with known Communist Party affiliations.

## Actors' Laboratory

This organization conducted a theater and motion picture workshop training program and has been termed a Communist front by the Tenney Committee in California. Investigation of the group by this Bureau has also indicated that it has been completely under the control of the Communist Party since the time of its inception. As indicative of the Communist control of the organization, the Chairman of the Board in December, 1948, was Phoebe Brand, who has been identified as a member of the Communist Party. The Executive Board of the Actors' Laboratory as of December, 1948, consisted of 34 members, of whom 27 have been identified by confidential informants as either past or present members of the Communist Party, and in addition, four other members have been identified as Communist suspects although no documentary evidence of membership is available.

In addition, six members of the faculty of the Laboratory in December, 1948, were known Communist Party members.

The Actors' Laboratory conducts a workshop and theater wing for the purpose of training individuals in the theater, and its general purpose has been to provide the movie industry with movie talent. Numerous charges of Communist infiltration and control have been made by individuals who have been students at the school or associated therewith. These charges have indicated that those participating in the school have been subjected to Communist doctrines while attending the Laboratory.

## Civil Rights Congress

Investigation during the fall of 1948 indicated a definite and direct commection and association between the Civil Rights Congress and the cultural elements of the Communist Party in the Hollywood area. It is known that during the fall of 1941 representatives of the Civil Rights Congress made numerous contacts in the Hollywood area in an effort to obtain substantial financing for the national organization, although such representatives did not believe that a chapter of the Civil Rights Congress could be established including "big names". Following the activities of the Civil Rights Congress in raising funds for the indicted merbers of the National Board of the Communist Party, quotas for the raising of funds were assigned to various sections of the country and the Los Angeles quota was between \$7,500 and \$10,000.

Between September 21 and October 1, 1948, Len Goldsmith, National Director of the Civil Rights Congress, was in the Los Angeles area, and a surveillance of his activities reflected that he met with local Communist Farty functionaries as well as key Communist Party figures in the Hollywood area. Among those contacted by Goldsmith in the Hollywood area were John Howard Lawson and Albert Faltz. In addition, Lawson was one of the main speakers at a Civil Rights Congress meeting in Los Angeles on October 9, 1948.

Los Angeles Informant in December, 1948, furnished information indicating that Lewson, Milliam Esterman, attorney, and Fred Steinmetz, also an attorney, all three of whom are active in the affairs of the Hollywood Council of the Arts, Sciences, and Professions, were likewise members of the Board of Directors of the Civil Rights Congress. All three of these individuals have been identified as members of the Communist Party.

On November 28, 1948, Anne Shore, Executive Director of the Civil Rights Congress, sent a telegram to a meeting of the Hollywood Council of the Arts, Sciences, and Professions, which telegram supported the stand of the "Hollywood Ten" and was critical of the House Committee on Un-American Activities.

In November, 1948, the Civil Rights Congress in Los Angeles distributed a circular entitled, "We Have Reached the Point in America Where a Knock on Your Door in the Morning Can Mean Prison by Nightfall", which was signed by 34 individuals, including a number from the so-called Cultural Section of the Communist Party in Hollywood, the motion picture industry, the Actors' Laboratory, and the Hollywood Council of the Arts, Sciences, and Professions. Among the individuals signing this circular were Dr. Murray Abowitz, Howard Koch, Gale Sondergaard, Albert Maltz, Guy Endore, Paul Jarrico, Charles J. Katz, Victor Kaplan, Fred Steinmetz, and Michael Snider. With the exception of Koch, all of the above individuals have been identified as past or present members of the Communist Party, and several of them are directly associated or employed in the motion picture industry.

## Peoples' Educational Center

The Peoples' Educational Center, which for several years was the leading Communist-dominated school in the Hollywood area, ceased operation in April of 1948, and is no longer in operation in the Los Angeles area.

#### California Labor School

Following the closing of the Peoples' Educational Center as rentioned above, the California Labor School, with its headquarters in San Francisco, organized a Los Angeles Division of the California Labor School with offices in room 812, 112 West 9th Street, Los Angeles. The California Labor School was one of the organizations cited by the Attorney General as within the purview of Executive Order No. 9835.

has proven unreliable at times, reported that some of the physical facilities of the Feoples' Educational Center had been taken to the new offices of the Los Angeles Division of the California Labor School. It was also pointed out that some of the so-called cultural individuals formerly associated with the Feoples'

Educational Center became associated with the Los Angeles Division of the California Labor School, including Dr. Murray Abowitz, Herbert Biberman, Sanford Goldner, John Howard Lawson, Earl Robinson, and Lory Titelman. All of the above have been identified as past or present members of the Communist Party.

Among classes scheduled to be taught at the California Labor School during its fall session which began on October 11, 1948, were certain courses dealing with the movie industry, including courses on the Fundamentals of Acting and Advanced Acting, and a course on Film Appreciation.

Lawson and Biberman, as well as music composer Earl Robinson, have participated in meetings sponsored by the California Labor School.

With reference to the Communist character of the Los Angeles Division of the California Labor School, Los Angeles Informant on Cotober 14, 1948, advised that the Aargon Club of the Cultural Section of the Los Angeles County Communist Party had distributed literature at Communist meetings urging members to attend sessions of the school.

With regard to the following Committees, to which reference has been made in previous sections of this memorandum, to wit: Freedom from Fear Committee and the Committee of 1,000, both are now defunct according to information received in the fall of 1946. These Committees generally carried on campaigns in behalf of the "Hollywood Ten", and ceased operation at the time the Hollywood Council of the Arts, Sciences, and Professions took over the campaign in behalf of these individuals.